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1455
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SECOND EDITION, MUCH ENLARGED,

OF

HAMILTON'S CATECHISM

ON THE ART OF

Writing for an Orchestra

AND ON

PLAYING FROM SCORE.

EDITED BY

JOSEPH WARREN.

PRICE THREE SHILLINGS

Mus. Ah. 1455 d

Hamilton

148

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AND ON

PLAYING FROM SCORE,

REVISED, CORRECTED, AND AUGMENTED BY

JOSEPH WARREN,

Organist and Director of the Choir of St. Mary's Chapel, Chelsea.

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PREFACE.

THE success attendant on the former edition of the following excellent little work by the late Mr. Hamilton (of which a very large impression has been sold) has induced Messrs. R. Cocks and Co. to issue a new edition, revised, corrected, and augmented by the present Editor. Several sections not in the former edition will be found in the following pages, including Observations on the Compass and Scale, &c. of the Cornet-à-piston, Sax Horns, Ophicleide, Concertina, and Kettle Drums, as also on the Accompaniment to Choruses, &c.

The Editor hopes that these additions to the original work will be deemed useful; in making them, his principal aim was the further improvement of the musical student in the art of instrumentation.

October, 1846.

THE AUTHOR'S ADDRESS TO THE READER.

THE very liberal patronage which the public has been pleased to bestow on my three Catechisms on Harmony and Thorough-bass, and on Counterpoint, Rhythm, and Composition, has induced me to publish the following little work on the Art of Writing for an Orchestra and on Playing from Score, which may be considered as completing my Practical Course of Harmony.

After explaining the compass, notation, and powers of the different instruments used in a complete orchestra, and the distribution of them into two aggregates or *masses*, viz. *stringed* and *wind instruments;* I shew the manner in which these masses may be employed, either separately or in combination, as also how one or more instruments may be treated as *solo* instruments, and accompanied by others as subordinate parts. All these cases are elucidated by numerous examples adapted to the principles laid down, and finally still further illustrated by fragments taken from the scores of Mozart, Beethoven, and Cherubini.

This terminates Part I. The remaining chapters are devoted to the *art of playing from score.* The nature of a score is first explained, and the manner shewn in which an accompanist must examine it, so as to form an idea of its contents, both as a whole and as to its details. I then proceed to shew how various passages of frequent occurrence may be transferred to the piano, so as to convey, as far as possible, the ideas of the composer; and, lastly, I give some notion of the different styles of music prevailing at different periods; and explain in what manner they influence the mode of accompaniment.

In this, as in my former little Catechisms, I lay claim to no originality or invention: I have freely taken, from the theoretical works of the modern German, French, and Italian writers, whatever seemed to me of real utility, omitting only what appeared unimportant or superfluous; and thus I trust I have been enabled to lay before the public a short and intelligible treatise on a subject respecting which nothing in our language has appeared of the slightest practical utility.

J. A. HAMILTON.

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A CATECHISM

ON THE ART OF WRITING FOR AN ORCHESTRA, &c.

CHAP. I.

MANNER OF TREATING HARMONY FOR AN ORCHESTRA.

Q. UPON what does the adaptation of music for an orchestra chiefly depend?

A. The adaptation of music for the orchestra depends upon the imagination, taste, habit, experience, particular knowledge of the instruments to be employed, and even on the whim of the composer. It is therefore impossible to prescribe precise rules for arranging a piece of music in score. If thirty clever harmonists were to adapt the same ideas for an orchestra, there would result thirty different scores, all of which might be equally good. But this great diversity does not prevent us from giving general principles on the art of treating an orchestra, nor from indicating the numerous resources which harmony offers us in this species of labour.

PRELIMINARY REMARKS.

Q. What are the principal instruments used in the orchestra?

A. A *complete orchestra* is adapted only to large places, as theatres, concert-rooms, &c. It consists of *Violins, Tenors, Violoncellos, Double-Basses, Flutes, Hautboys, Clarionets, Bassoons, Horns, Trumpets, Trombones, and Kettle-drums.*

Music in which there is much detail, too many notes, too rapid a movement in the different parts, too quick a succession of chords, much complication of harmony arising from too minute an elaboration of the parts, produces no effect in such places. All that results is a kind of indistinct and buzzing noise, which says nothing to the soul, and affords but little pleasure to the ear.

For such an orchestra the movement should be bold and moderate. Passages in unison; noble and well pronounced traits of melody; occasional majestic passages in the bass, which part indeed should always march with a certain degree of gravity; great masses of sound, provided they do not last too long, and thus degenerate into mere noise; little rapidity in the succession of the chords; and, in fine, whatever partakes of grandeur and simplicity, will not fail to produce its proper effect.

In writing for a *small orchestra*, usually destined for a confined space, it is almost always necessary to proscribe all such instruments as are too shrill or noisy*; such as the Trumpets, Trombones, and Drums. It will also be requisite to treat the wind instruments rather as solo instruments than in aggregate masses, as otherwise by their superior power they will infallibly drown the stringed instruments, which latter ought always to predominate in the orchestra. Indeed, at any time, ten or twelve wind instruments are more than sufficient for eighteen or twenty stringed instruments.

In arranging music for any *particular orchestra*, the composer will of course be guided by the instruments which it contains, and by the talents of the performers.

---

* In writing for small orchestras, it is only necessary to include parts for two violins, a tenor, a violoncello, and double-bass, two french horns and two hautboys or flutes; or one hautboy and one flute would be better; and if any increase in the number of instruments be required, add a bassoon and a clarinet, then trumpets, kettle drums, and trombones, &c. pairing the instruments belonging to the wood and brass bands for large orchestras, as two flutes, two hautboys, two clarinets, two bassoons, two or four horns, two trumpets, three trombones (alto, tenor, and bass), and, if required, a bass ophicleide, besides kettle drums. If greater additions are required (although, in Heaven's name, here's enough), add a piccolo or octave flute, a cornet à piston, and large bass drum—*Editor*.

Q. How are orchestral instruments classed?

A. A complete orchestra may be divided into parts or *masses* of instruments; viz. *stringed instruments* and *wind instruments*. In orchestral compositions, the principal parts are universally assigned to the stringed instruments. Nor is this preference without good foundation; they are easily tuned to any required pitch; they may be played upon for any reasonable length of time without fatiguing the performers; they admit of the utmost rapidity of execution; they are capable of perfect intonation in all keys, and that with almost equal facility in each; and, lastly, by their power, sweetness, variety, and delicacy of tone, they are admirably adapted to every style and to every variety of expression.

In the following pages we shall call the combination of the four principal species of stringed instruments, namely, the first and second Violins, Tenor, and Violoncello, the *orchestral quartet*, or simply the *quartet*. This denomination will be found useful, though it is not strictly correct, as each of these four parts is in reality played by several instruments at the same time.

The *wind instruments* are used to enhance and diversify the effect, and to impart *light* and *shade* to orchestral compositions. Besides their use in the *forte* passages, where they usually doubled the

stringed instruments either in the unison or octave, they are often employed alone, or alternately with the former; occasionally too, short solos, duets, &c. are given to one or more of them; or, when the stringed instruments contain rapid successions of notes, the wind instruments proceed by notes of long duration; this preserves the impression of the full harmony, while it superadds the advantages of variety and contrast.

Q. In what number of parts is orchestral music generally written?

A. Harmony in four parts forms the basis of orchestral compositions; but it is often intersected by that in two or three parts, or even by passages in unisons or octaves. All the parts of these harmonies may be doubled, tripled, or quadrupled, according to the relief which the composer may desire to give to them.

CHAP. II.

ON THE DIFFERENT INSTRUMENTS EMPLOYED IN AN ORCHESTRA*.

Q. Will you explain the nature and compass of the instruments used in orchestral music?

---

* See also Czerny's Practical School of Composition, translated by John Bishop; and Warren's Hints to Young Composers; both published by R. COCKS and Co.

A. It is indispensable that whoever composes for an orchestra should be perfectly acquainted with the compass and powers of the instruments for which he is about to write. This species of information cannot however be obtained from books alone; it must be sought for in the orchestra itself, and can be fully acquired only by often consulting the performers themselves; in fact, this knowledge is the result of labour and experience.

We shall content ourselves with merely indicating the compass of each instrument used in the orchestra, adding, as we proceed, such general remarks as appear to us indispensable.

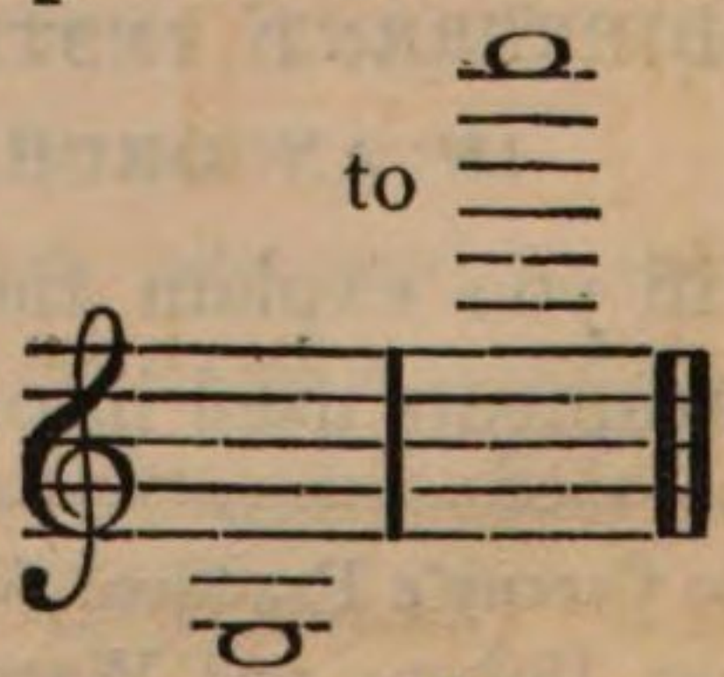
§ 1. *Stringed Instruments.*

Q. Which are the stringed instruments?

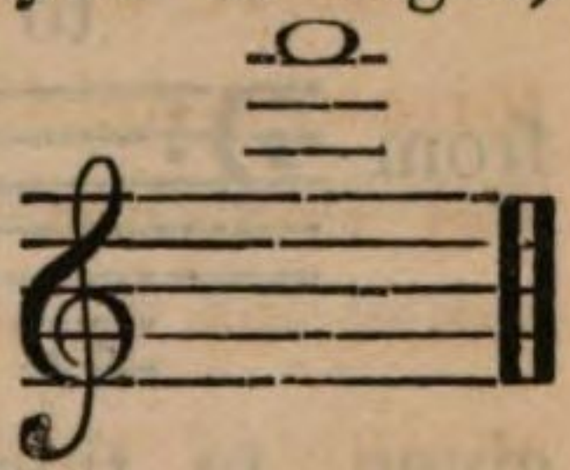
A. They are the Violin, Tenor, Violoncello, and Double-Bass.

1. *Violin.*

Q. What is the compass of the violin?

A. It extends from 

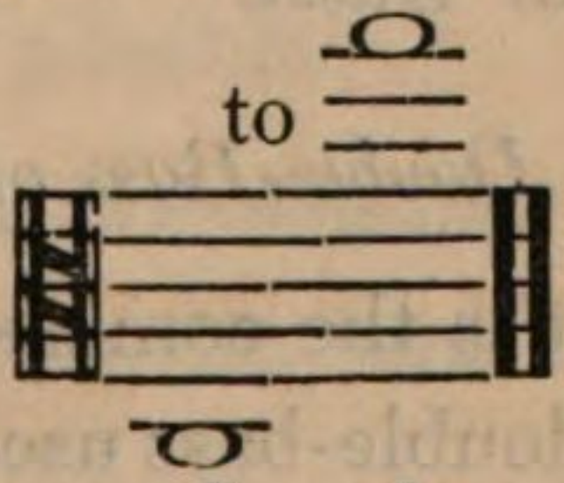
including all the intermediate semitones. But, in orchestral

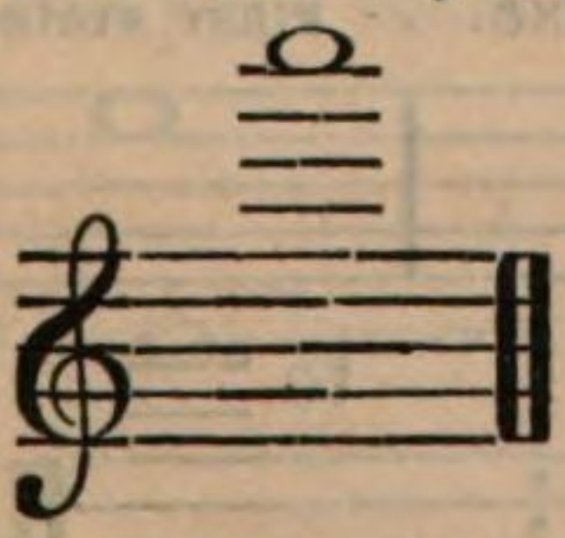
music, which is intended to be played at sight, passages seldom ascend higher than 

When two instruments of a sort are employed in the orchestra, as is the case with the violins, the notes for the second instrument are always written lower than those for the first, unless some particular reason obliges us to deviate from this rule.

2. *Tenor or Alto.*

Q. What is the compass of the tenor?

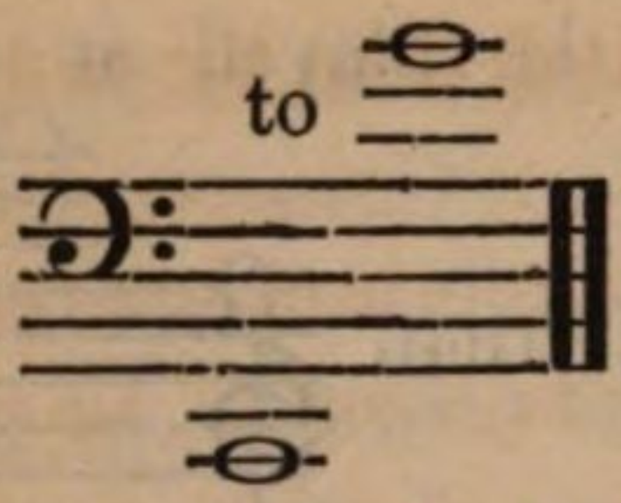
A. It extends from 

including all the intermediate semitones. In solos and concertos for this instrument, the passages sometimes run as high as 

3. *Violoncello.*

Q. What is the compass of the violoncello?

A. In tutti passages for the orchestra, it extends

from 

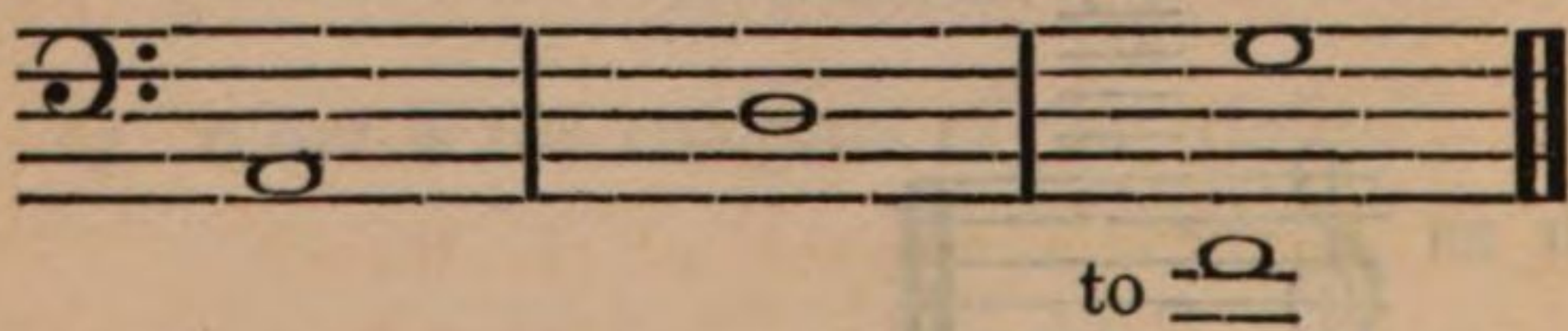
but, in the occasional solos given to this instrument, passages may ascend three or four notes higher. All the intermediate semitones are of course included.

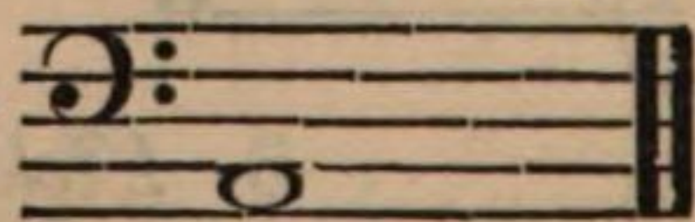
In writing for an orchestra, when the violoncellos are to play without the double-basses, we must indicate this circumstance by the words *Violoncelli Soli*, or *Violoncelli*. When the double basses are again to join the violoncellos, we must insert the terms *Tutti* or *Bassi*.

4. *Double-Bass or Contra-Basso.*

Q. What is the compass of this instrument?

A. The double-bass used in England is mounted with three strings, which are tuned as follows:



Its compass extends from  with all the intermediate semitones; but it must be observed, that the notes which this instrument produces are

in reality an octave lower in pitch than the notation here represents them.

The double-bass is a very important instrument in the orchestra. It generally plays out of the same book or part as the violoncello.

This may always be done when the violoncello part is simple, and does not contain rapid passages; but when it contains difficult passages or scales in unusual keys, the double-bass can no longer keep pace with the violoncello, and it becomes necessary to simplify the passages so as to suit it. In all such cases, authors, for their own interest, should not neglect to write a distinct part for the double-bass, as simple as possible.

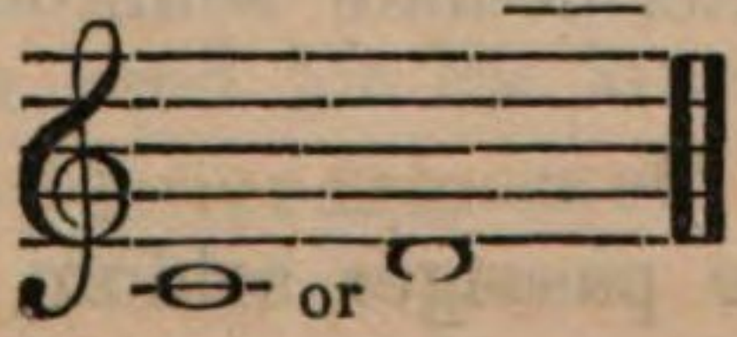
§ II.—*Wind Instruments.*

Q. What wind instruments are used in the orchestra?

A. The Flute, Hautboy, Clarionet, Bassoon, Horns, Trumpets, Kettle-drums, Trombones, Basset-horn, &c.

1. *Flute.*

Q. What is the compass of the flute?

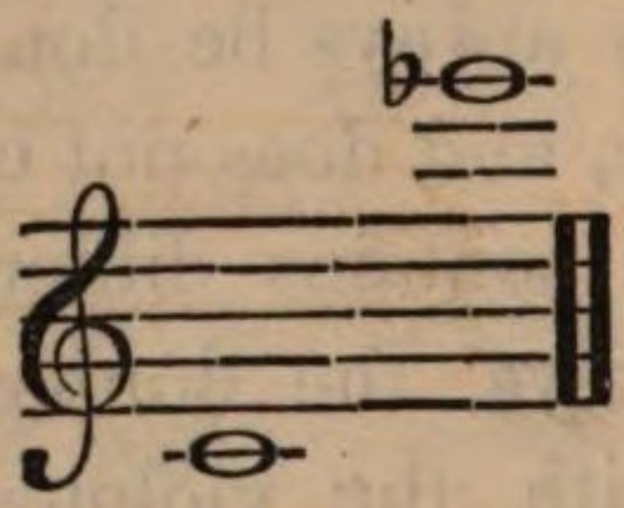
A. It extends from 

including all the intermediate semitones.

The highest notes of the orchestra are given to this instrument.

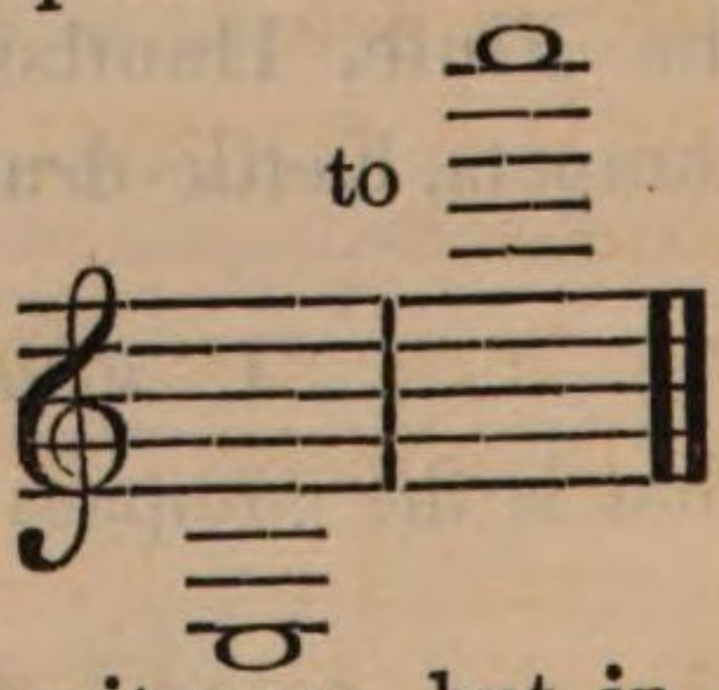
2. *Hautboy.*

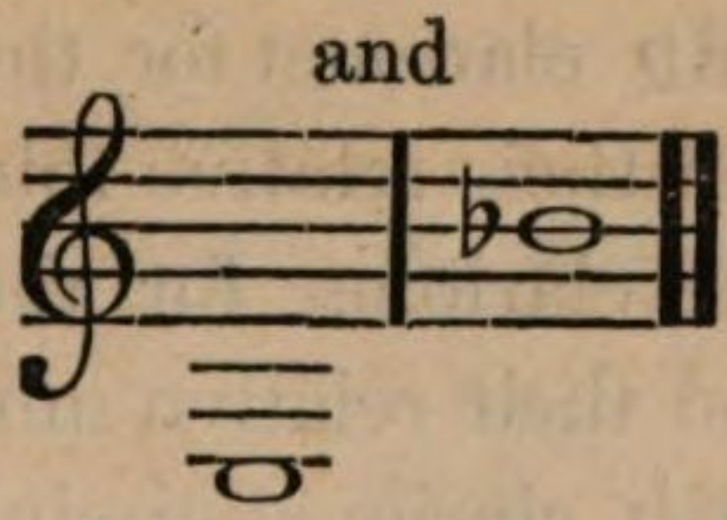
Q. What is the compass of the hautboy?

A. It extends from  including all the intermediate semitones, except which requires that the instrument should have a key for this express purpose.

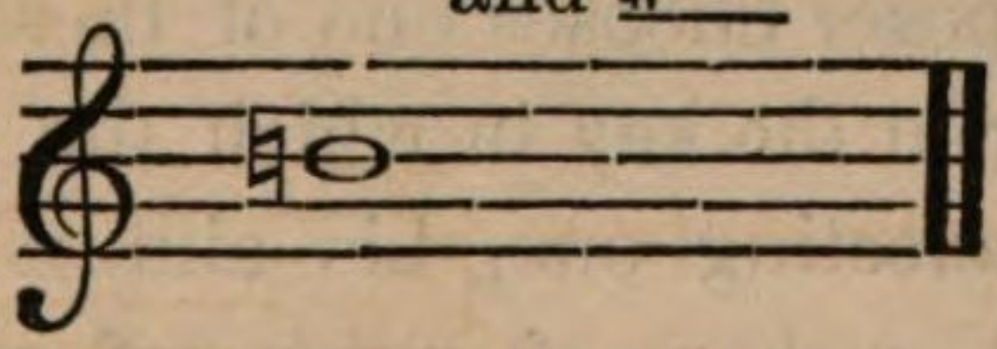
3. *Clarionet.*

Q. What is the compass of this instrument?

A. It extends from  including all the intermediate semitones; but in orchestral music, the passages seldom run above

The notes between  are very

soft: they are often used in arpeggios. Those in-

cluded between  are more

sonorous and brilliant: above this compass, they cannot be subdued without great difficulty.

Q. Are there not several kinds of clarionets used in the orchestra?

A. Yes; three kinds, clarionets in A, in B♭, and in C. Clarionets in C execute the notes such as they are written; those in B♭ play them a major second lower, and those in A, a minor third lower than they are written.

Q. Why is it necessary to have more than one kind of clarionet?

A. Some keys, even among those in common use, would be imperfect or impracticable on the C clarionet: such keys, for example, as have more than two sharps or flats for their signature.

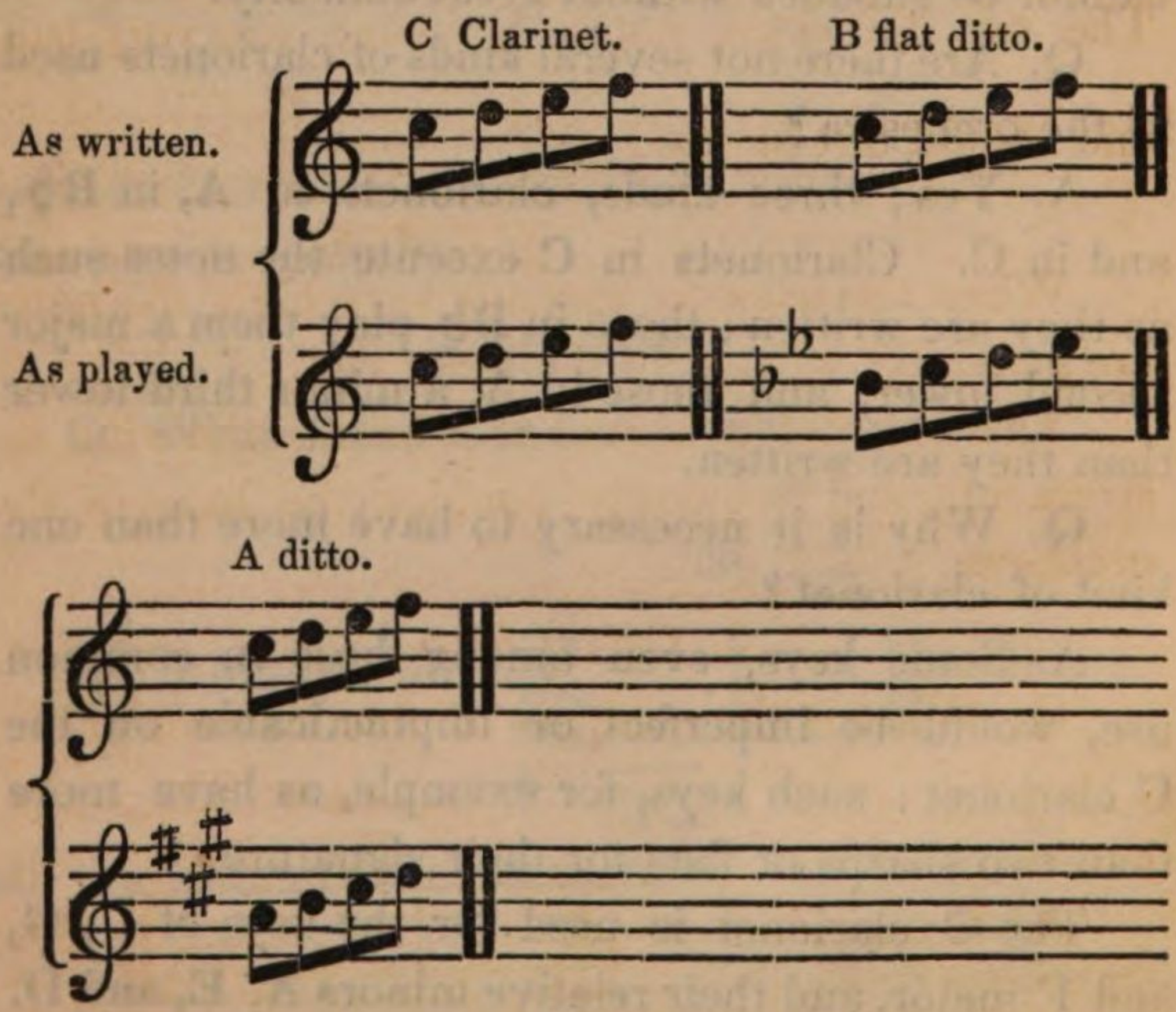
The C clarionet is used for the keys of C, G, and F major, and their relative minors A, E, and D.

The B♭ clarionet for the keys of B♭, E♭, A♭ major, and their relative minors, G, C, F.

The A clarionet for the keys of A, D, and E major, and their relative minors F♯, B♮, and C♯.

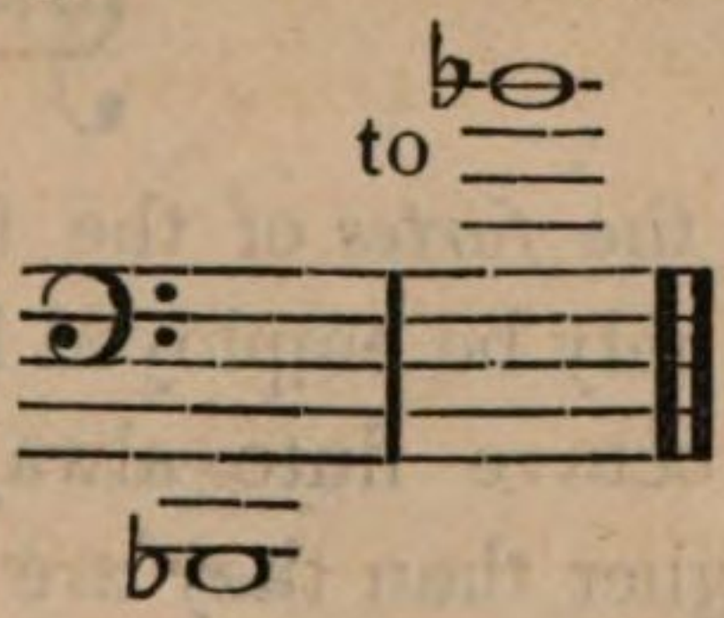
The B♭ clarionet diminishes the number of flats in the signature; that of A the number of sharps. The composer chooses one of these three clarionets according to the key in which the piece is written; and, in selecting one, his aim is to have only a single flat or sharp after the clef, or at most two.

Examples.

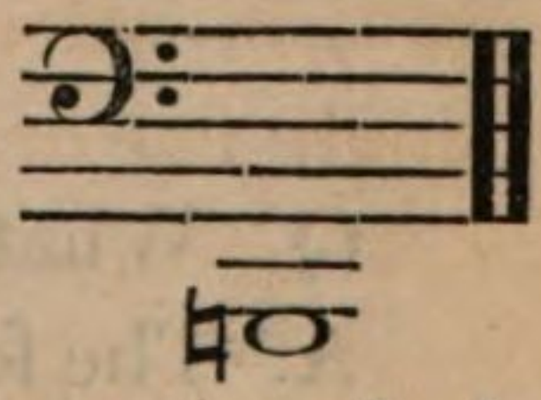


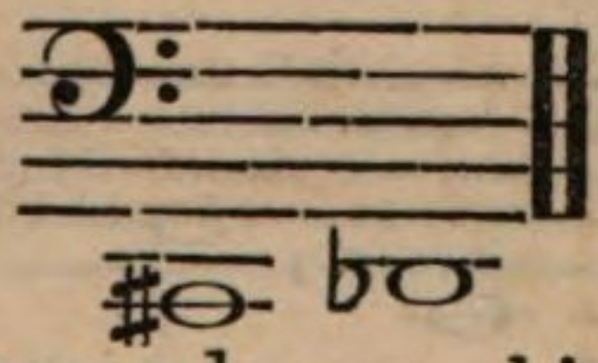
4. *Bassoon.*

Q. What is the compass of the Bassoon?

A. It extends from 

including

all the intermediate semitones, except 

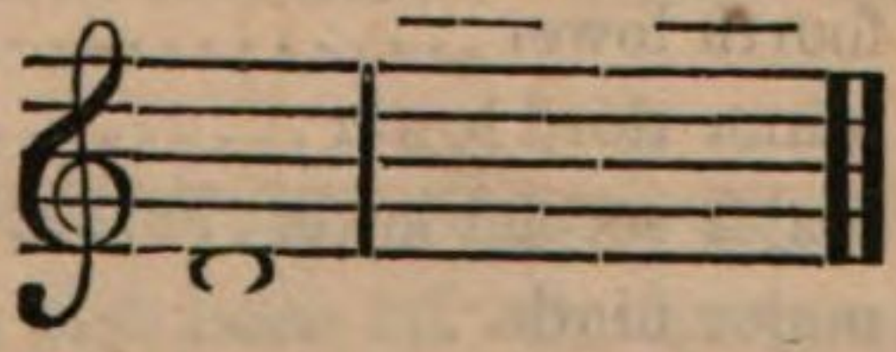
The two following notes, however, are very bad, and should not be used 

When the bassoon ascends very high, the notes are generally written in the tenor clef.

This instrument serves as a bass to the wind instruments, and frequently doubles the bass of the orchestra.

5. *Octave Flute.*

Q. What is the compass of this instrument?

A. It extends from 

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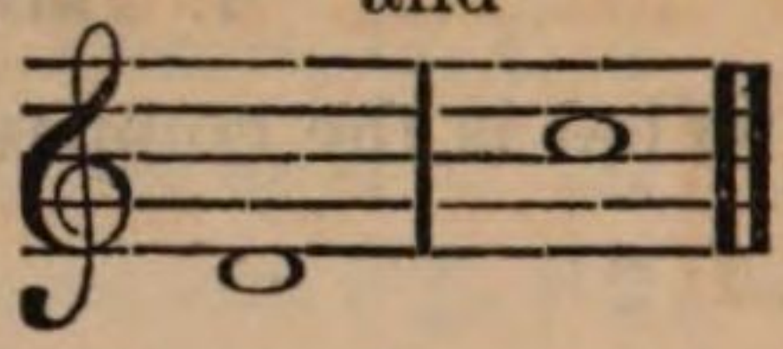
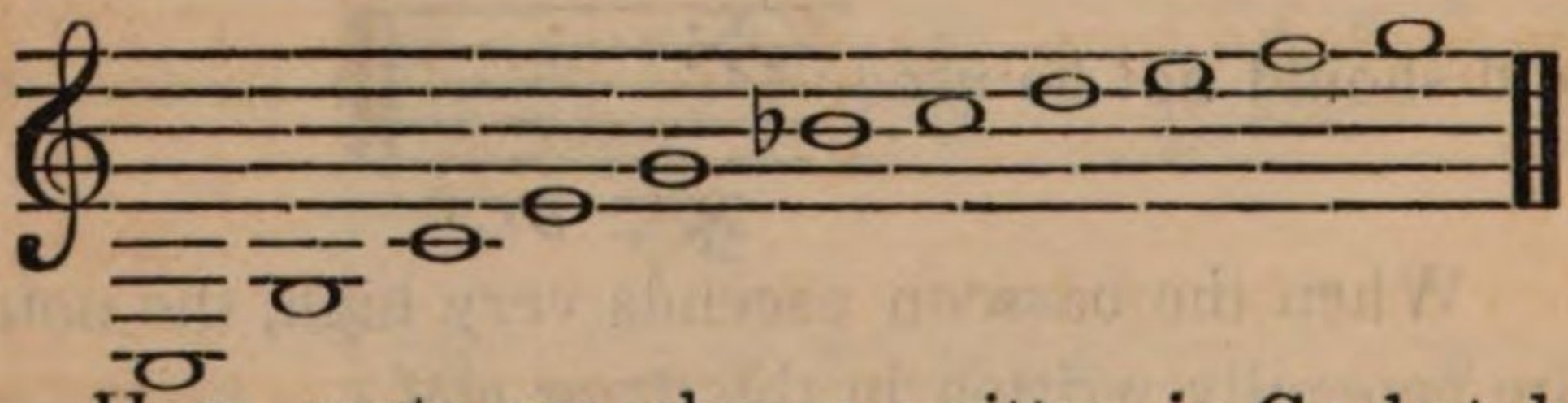
notes which lie between  are too feeble for the *fortes* of the full orchestra; they can therefore only be employed in *solo* passages.

The octave flute always plays the notes an octave higher than they are written.

6. *Horn.*

Q. What is the compass of the Horn?

A. The following are the notes used in orchestral music.



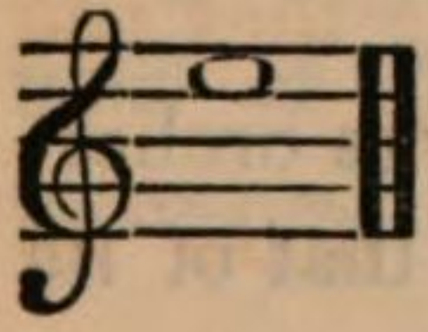
Horn parts are always written in C; but by means of crooks they may be suited to any key.

The above notes are executed by the instrument.

1. An octave lower than written when the horns are in C
2. A minor seventh lower.....D
3. A major sixth lower.....E flat
4. A minor sixth lower.....E nat.
5. A perfect fifth lower.....F
6. A fourth lower.....G
7. A minor third lower.....A
8. A major second lower.....the Acute B flat
9. A major ninth.....Grave B flat

The first horn should not descend lower than

nor the second ascend higher than



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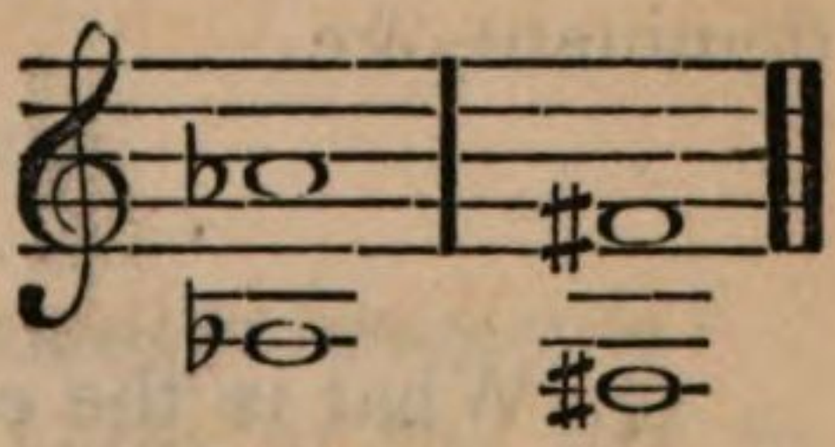
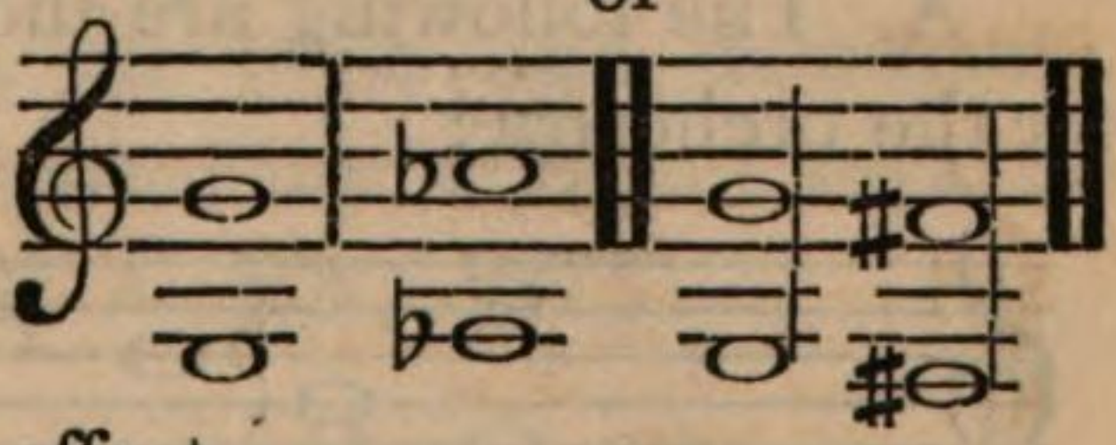


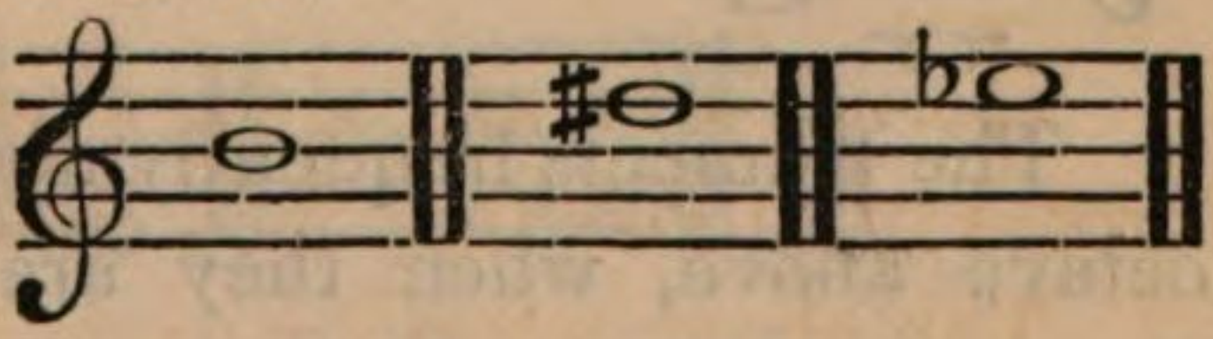
or

are preceded by G, as



they may be used with effect.

Similarly, the notes



though weak, may occasionally be used as notes of passage.

In *solos*, many other notes are given to the horn; but, as they are produced artificially, their sound is dull and imperfect, and therefore unfit for the orchestra.

As the horn is an instrument of a deep pitch, it may sometimes execute the bass of the harmony.

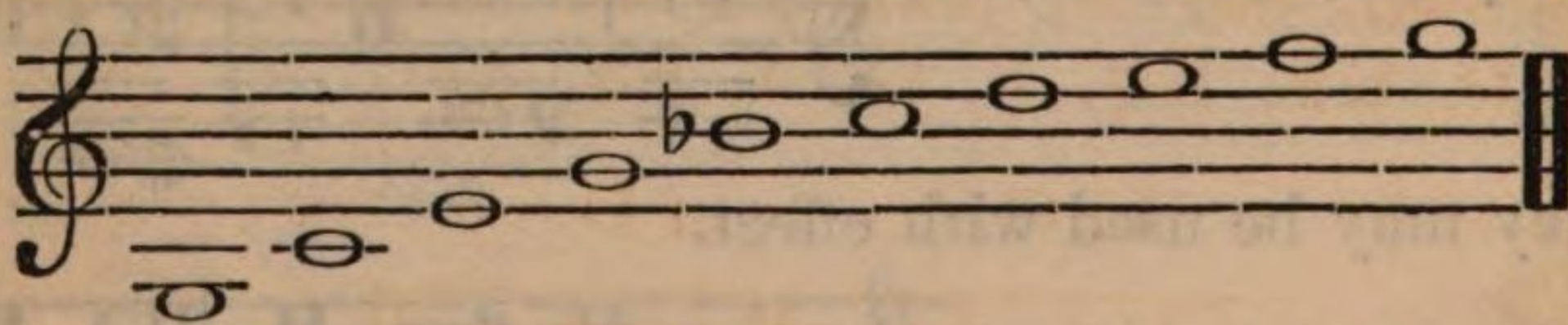
Frequently, the first horn plays in one key and the second in another. This is done in order to obtain the greater number of *open* or natural notes. For example, in D minor, we may use one horn in D and the other in F.

Four horns are sometimes used in large orchestras, two in the original key, and two in that of its dominant, &c.

7. *Trumpet.*

Q. What is the compass of this instrument?

A. The following are the notes used in writing for the orchestra:



The trumpets frequently double the horns in the octave above, when they are used to strengthen the mass of the orchestra.

Trumpet parts are always written in C, and, like the horns, adapted to other keys by means of crooks.

The trumpets in D execute the above scale of notes a major second higher than they are written; those in E♭ a minor third higher, &c.

Trumpets are instruments of a piercing quality of tone, and must be used but seldom. Like the

trombones and drums, they are used only in the loud parts or *fortes* of the entire orchestra, to enhance the effect and vary the masses of sound.

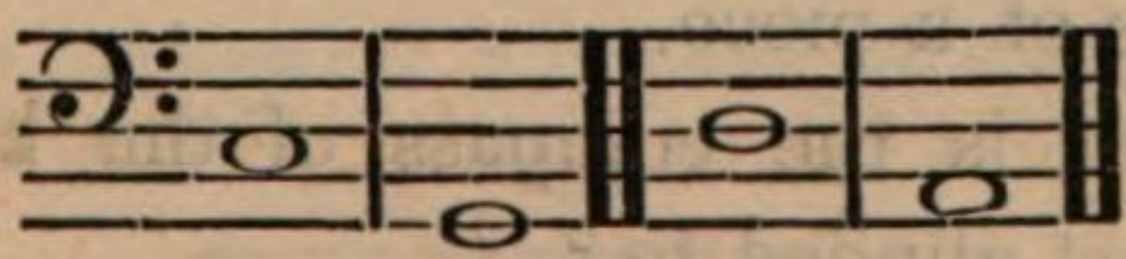
Trumpets with keys or slides are able to supply most of the intermediate notes, at least in solo passages.

8. *Kettle-drums.*

Q. What is the nature of these instruments?

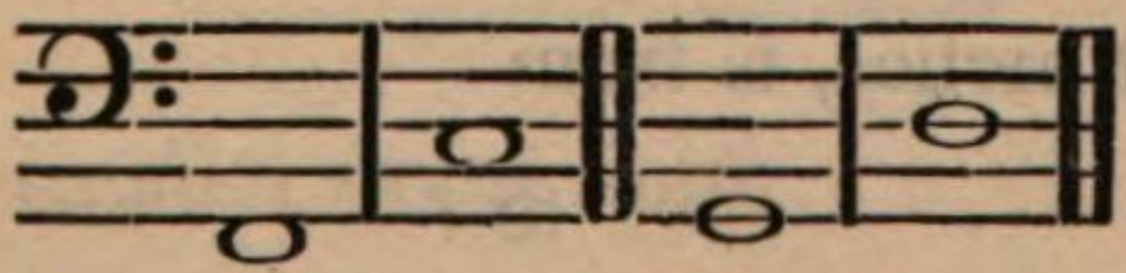
A. They have only two notes of the key in which they are tuned, the tonic and dominant; but they may be transposed into different keys, as C, D, E♭, E♮, F, G, A, B♭, &c.

In C in D



&c. or

In F in G



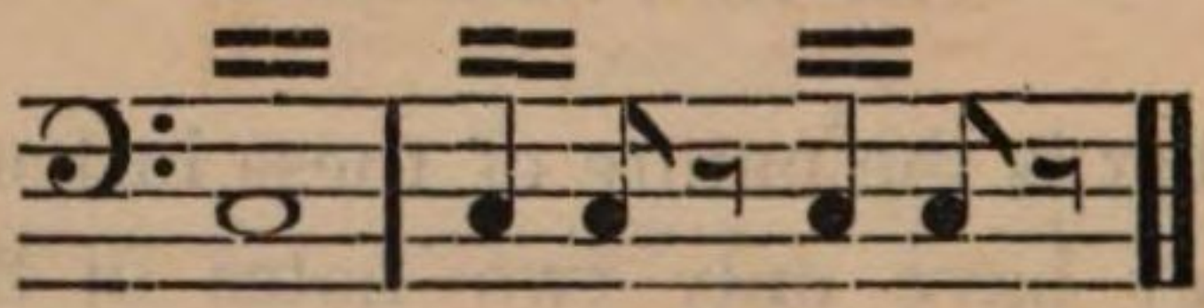
&c.

Composers indicate this key at the commencement of each piece, but always write the part for the drums as if they were in C.

Q. Are there any other observations to be made with regard to these instruments?

A. The two notes of the kettle-drums may be used as essential notes of the harmony. The drums may occasionally be used in the pianos as well as in the fortes. They often execute the bass in the harmony, particularly in pedal passages.

The roll of the drum is indicated by *tr*~~~~~~~~ or by the Italian term *tremolo;* but, when it is only of short duration, it is indicated by



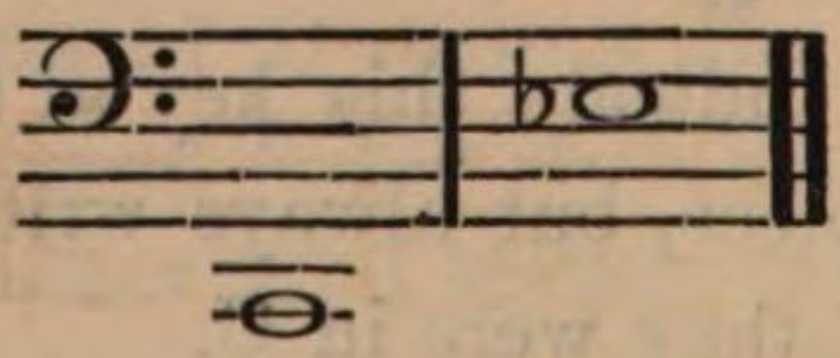
&c.

Kettle-drums of a new construction have been lately introduced into the Philharmonic and other orchestras, whereby the notes may be tuned chromatically and with the greatest facility during the performance of a piece.

Q. What is the compass of the kettle drums you have just alluded to?

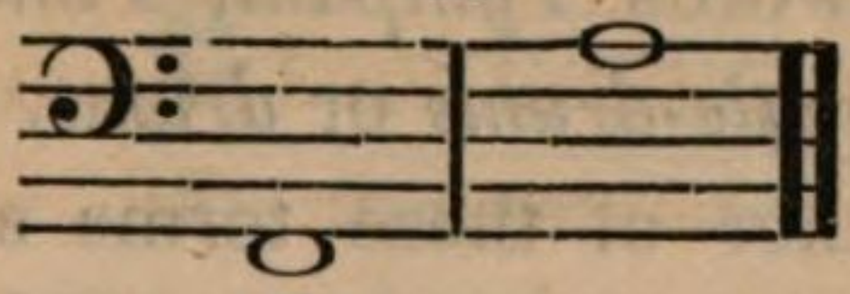
A. The compass of the large kettle-drum, diameter 24 inches, is from

to



That of the small kettle-drum, diameter 21 inches, is from

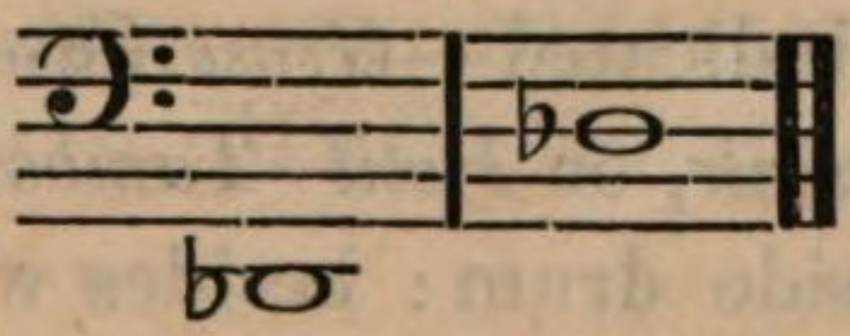
to



Q. What is the orchestral compass of these new kettle-drums?

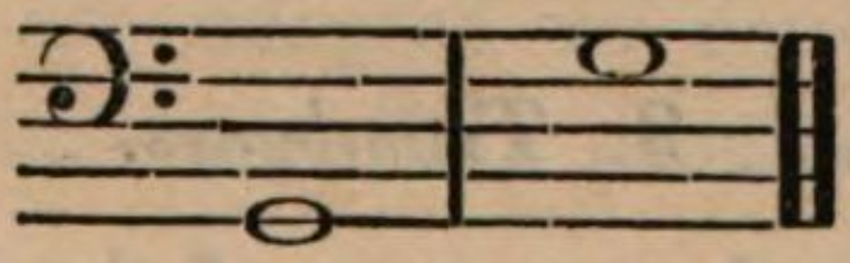
A. The orchestral compass of the larger drum is from

to



that of the smaller drum from

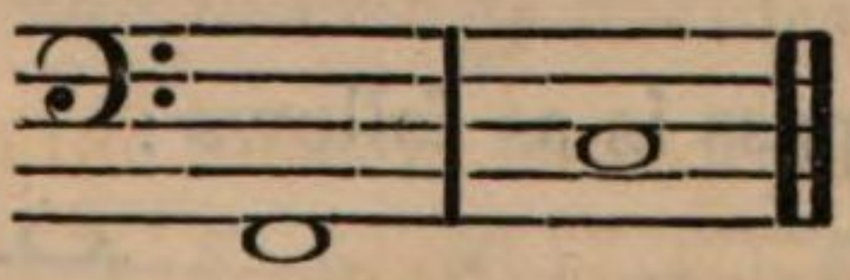
to



Q. What is the compass of the old kettle drums?

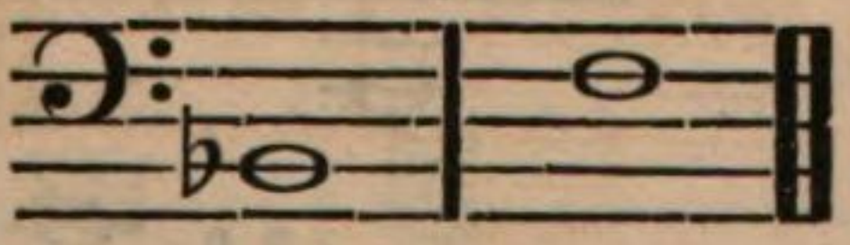
A. The orchestral compass of the larger drum, is from

to



that of the smaller drum from

to



Q. In scores in general, by what names are the kettle-drums indicated?

A. By the words *Tympani, Timbales,* or simply by the words *kettle-drums* or *drums.*

Q. Are either of these terms sufficient to distinguish them from the large bass drum or the side drum?

A. Yes, because these terms are in the plural; besides which, the large bass drum and the side drum would be thus indicated—*Gross Case,* for the great drum; or *Timbale,* or *Petit Tambour,* or *Tambour,* for the small side drum: besides which, the large and side drums are rarely used, except in military bands, or in theatrical orchestras.

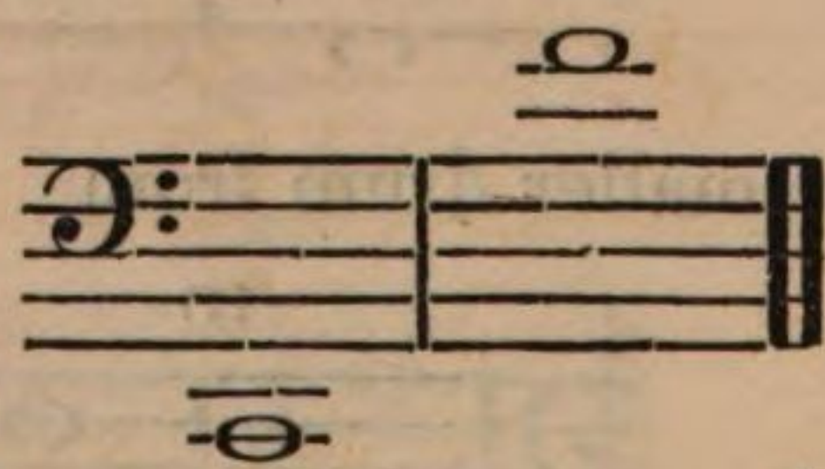
9. *Trombones.*

Q. What is the compass of the trombones?

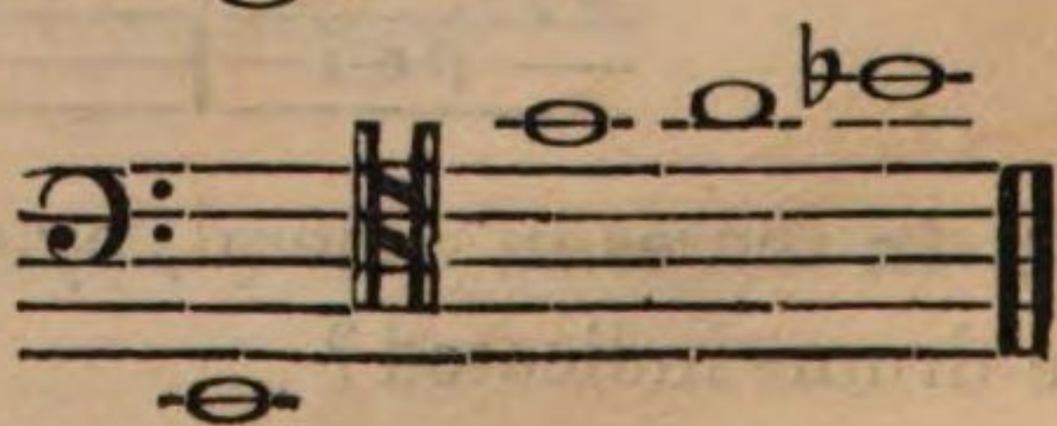
A. Three sorts of trombones are used in the orchestra—the bass, the tenor, and the alto trombone.

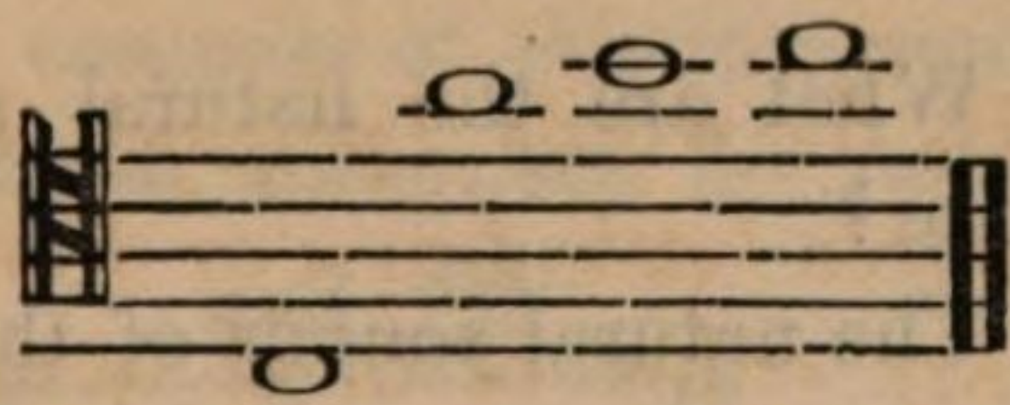
Their compass is as follows:

Bass Trombone.



Tenor Trombone.



Alto Trombone. 

This instrument produces a great effect when properly introduced. It is particularly useful in strengthening the basses in the great masses.

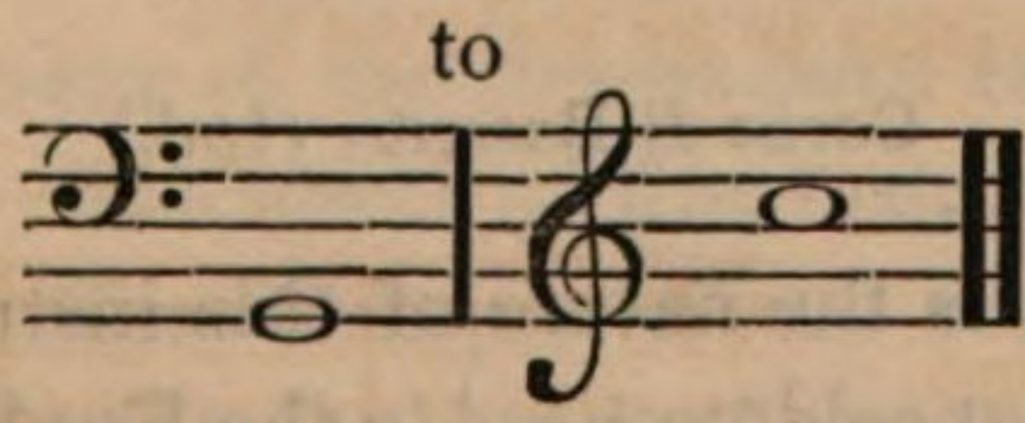
The trombones play in every key without transposition; hence they are written with sharps or flats at the signature, like the violoncellos, bassoons, and tenors.

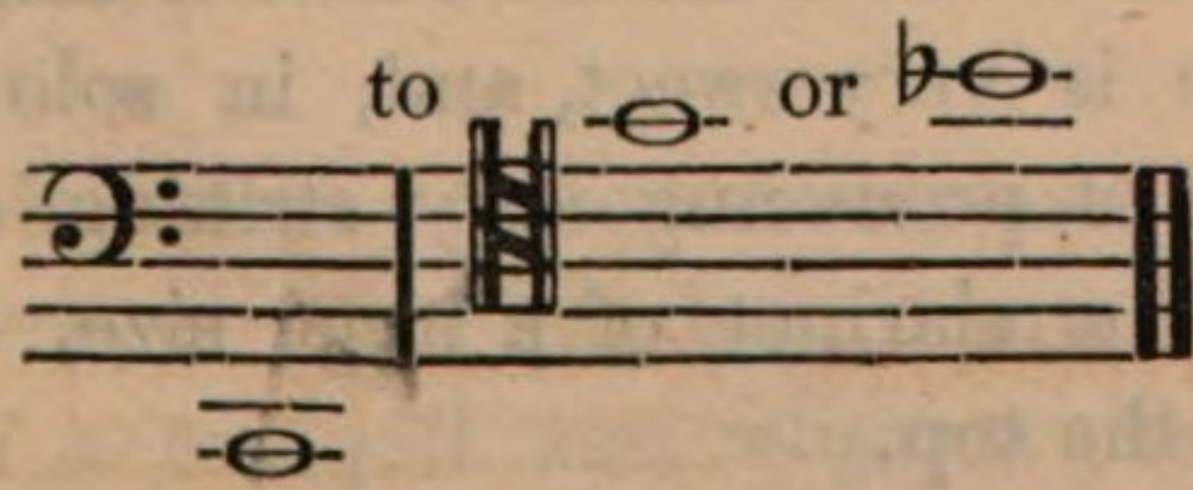
Trombones are seldom treated as solo instruments; yet, when they are joined to the horns and trumpets, they are adapted to convey ideas of a mournful character—an effect peculiar to brass instruments.

10. *Ophicleides.*

Q. What is the compass of the Ophicleides?

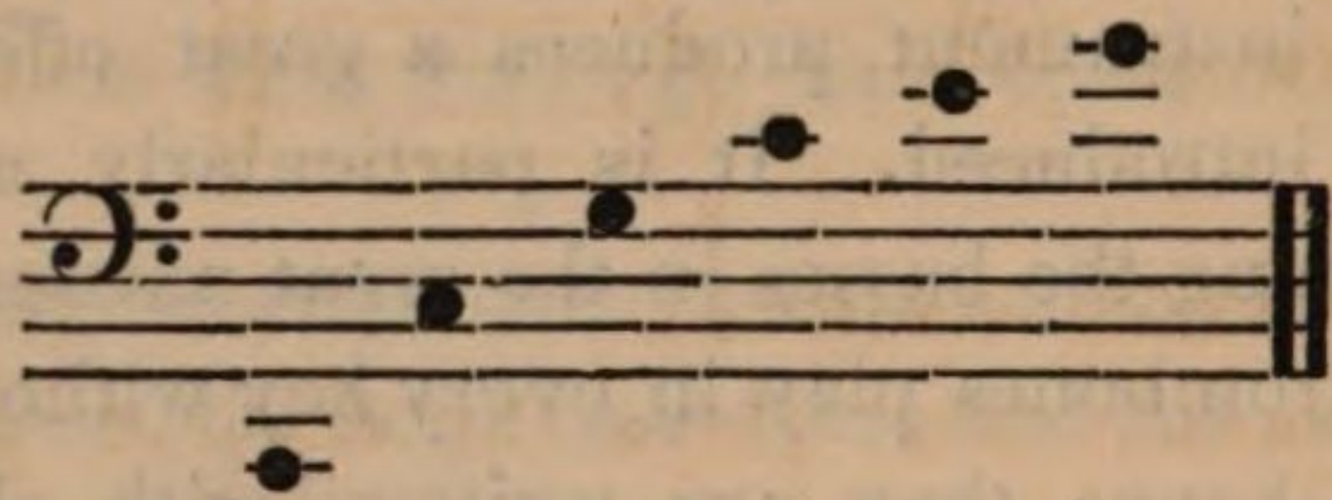
A. The alto and tenor ophicleides extend from



the bass from 

Q. What are the natural sounds of the bass ophicleide?

A. The natural sounds of the bass are



and it has a chromatic scale.

Q. What are the peculiar effects of the ophicleide?

A. In many respects, the effects are similar to those of the trombones, and are proper in strengthening the harmonies used in the brass band; but the tone is more mellow and not so piercing as that of the trombone.

Solos are sometimes played on this instrument.

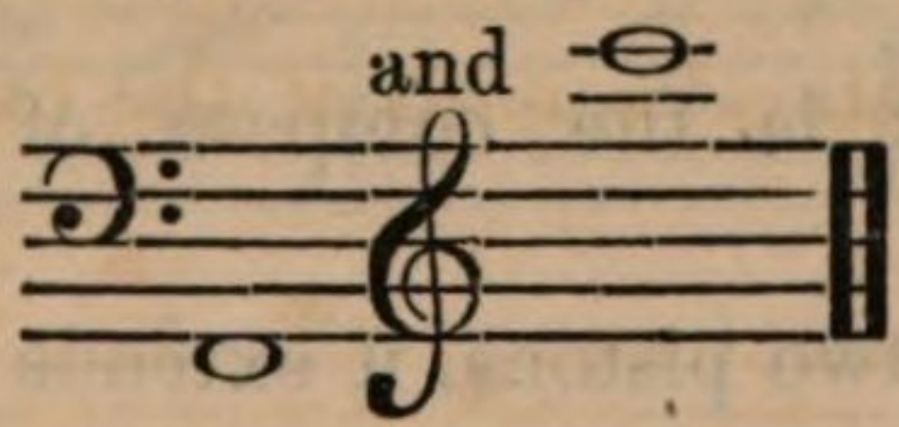
11. *Basset Horn.*

Corno di Bassetto (Ital.)

Q. What is the nature of this instrument?

A. It is but seldom used in the English orchestra. Its tone is very sweet, and, in solo passages, it is capable of producing very striking effects; it resembles a clarinet of a large size, and is a little bent at the top.

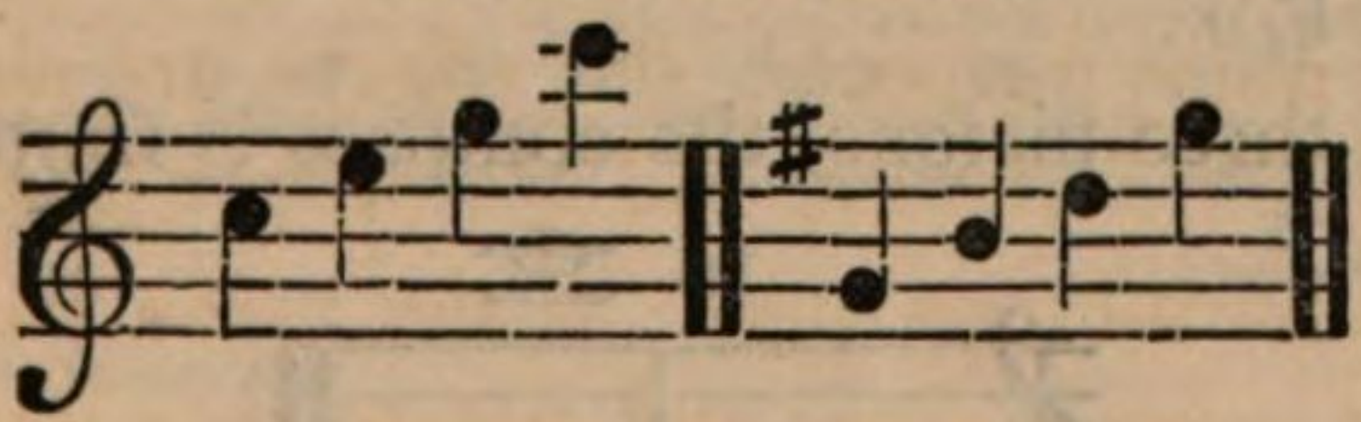
Q. What is the compass of this instrument?

A. Its real compass comprises the notes contained between 

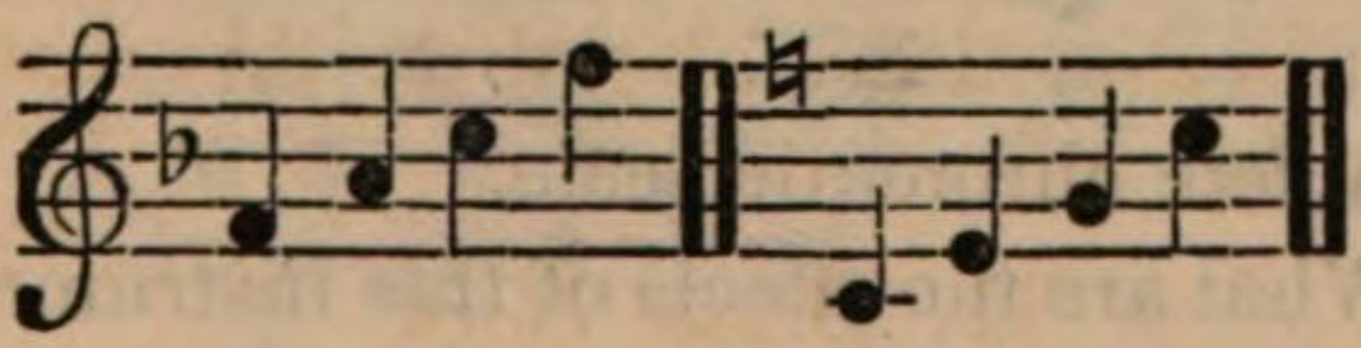
including all the intermediate semitones.

The person who plays the clarinet generally takes this instrument, and the part for it is usually written a fifth higher than its real pitch: thus

Notes as written.



Notes actually produced.



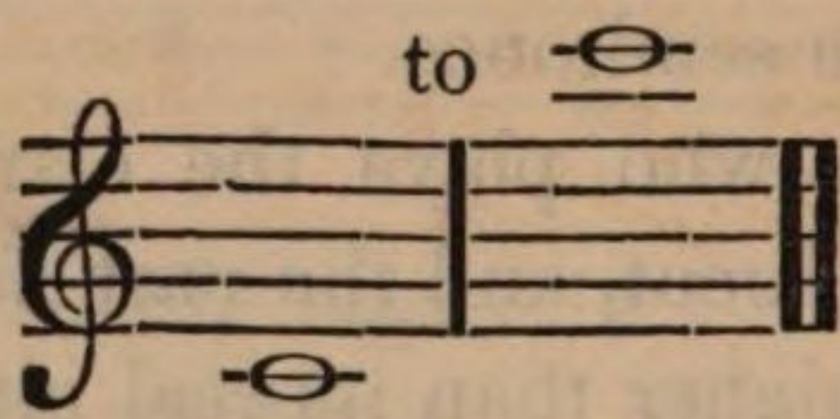
The fingering of the Basset-horn is the same as the Clarinet. The effect of this instrument is very beautiful. A fine example of the employment of the Basset-horn may be seen in the score of Mozart's Requiem.

Two basset horns may be sometimes used instead of two clarionets or two hautboys; but only in compositions of a tranquil and religious character.

12. *Cornet-à-Piston.*

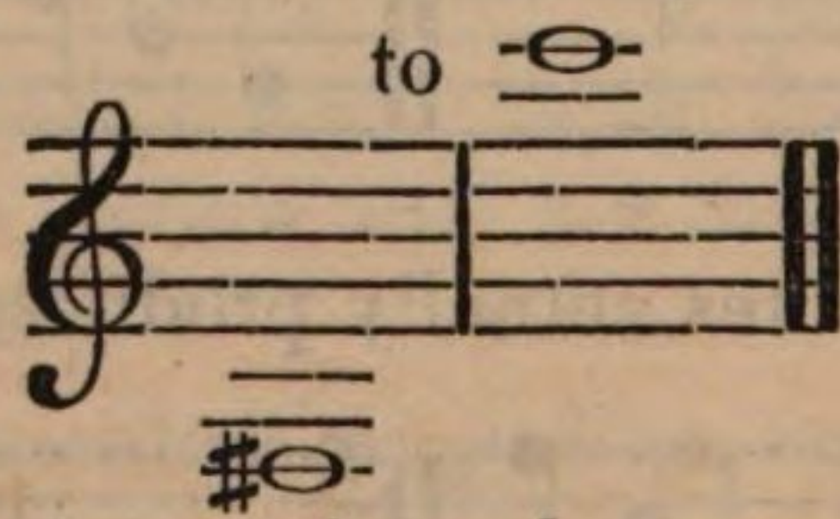
Q. What is the compass of the Cornet-à-Piston?

A. With two pistons, it extends from



with chromatic scale, but without the lower D♮, D♯, and E♭.

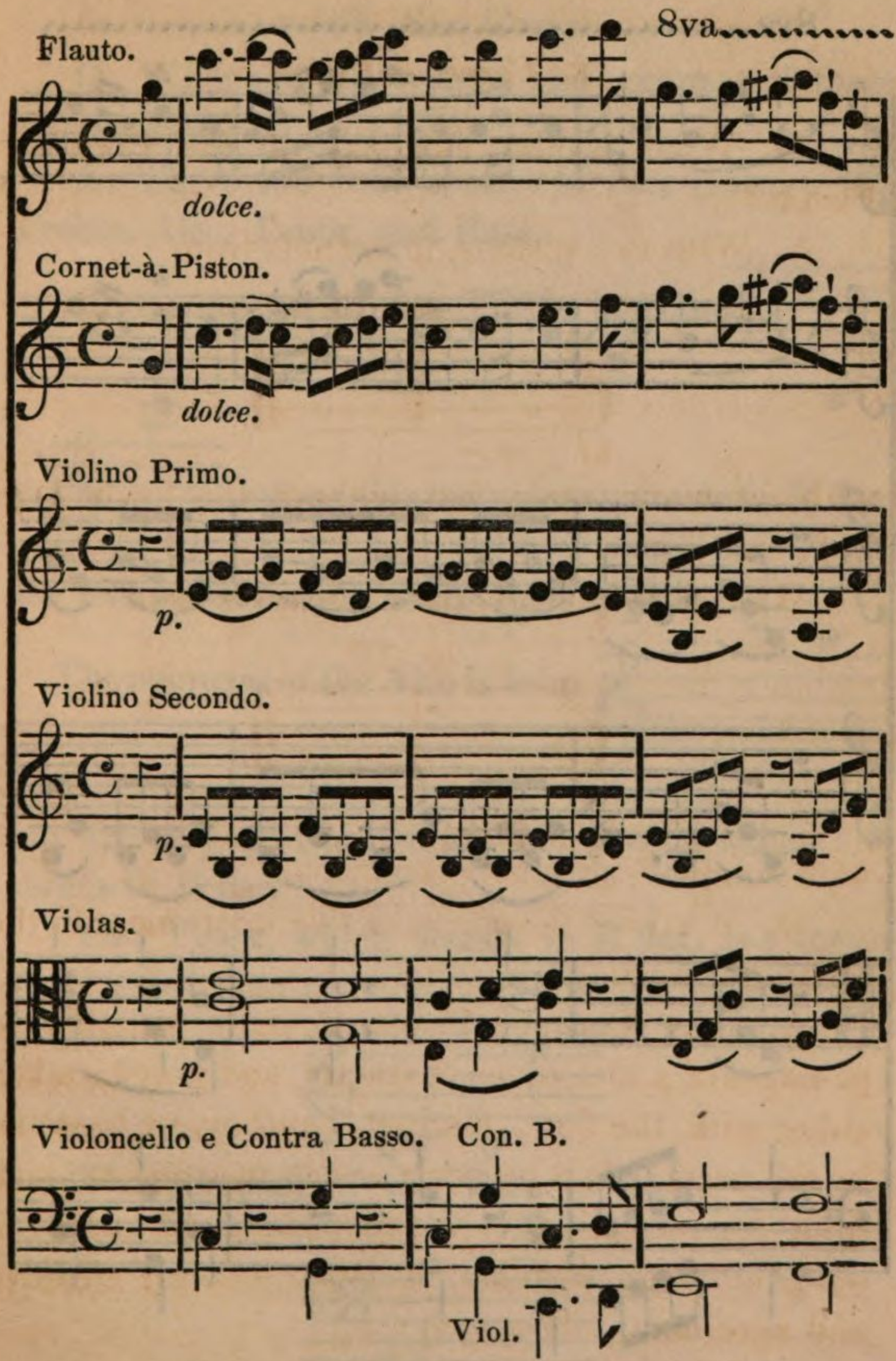
With three pistons, the compass is from

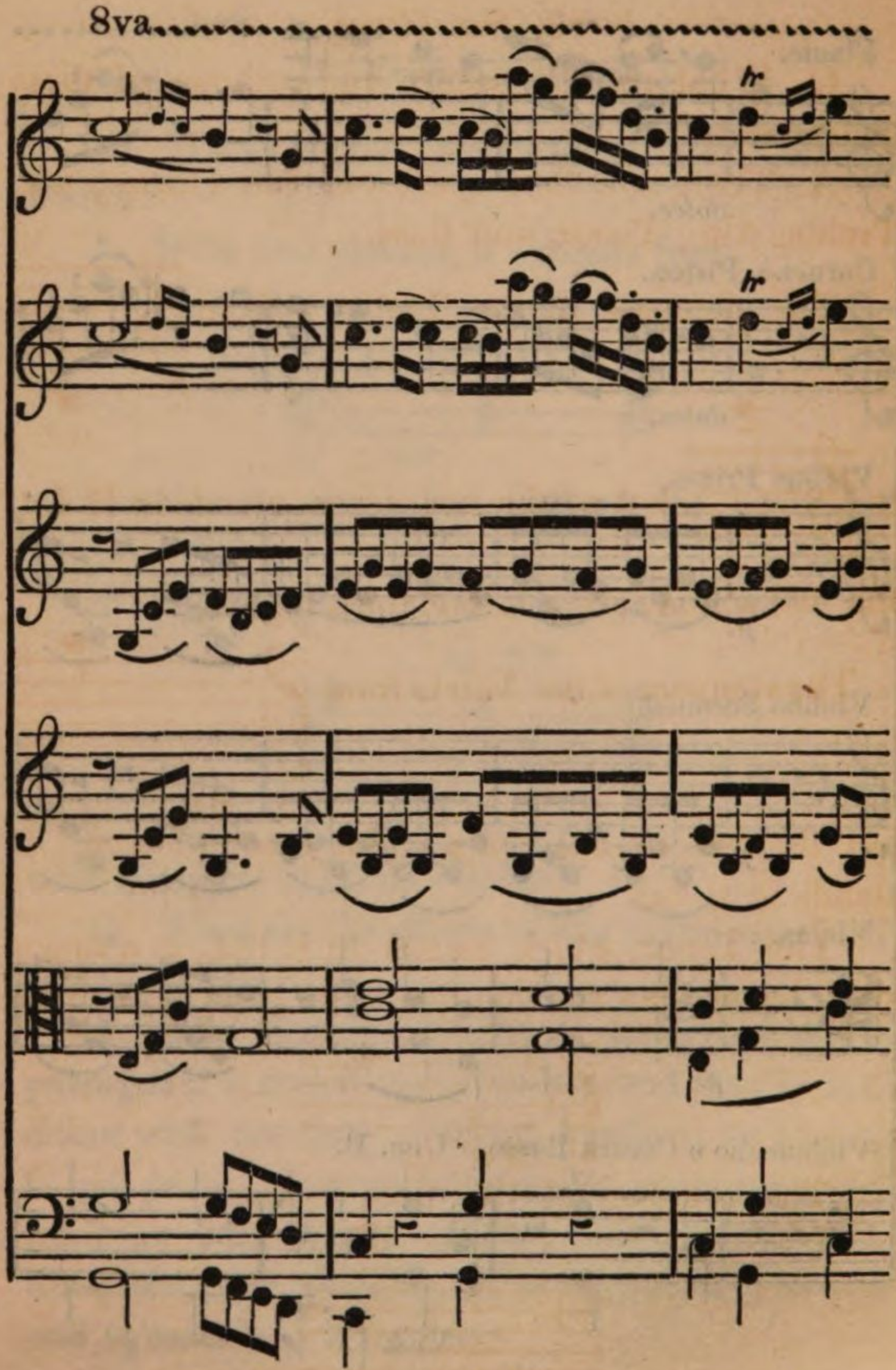


with complete chromatic scale.

Q. What are the effects of this instrument in the orchestral masses?

A. The Cornet-à-Piston is more suitable in passages of a melodious character, and may be taken either with the flute, clarinet, hautboy, or bassoon, in soli parts. It is properly a solo instrument; and, from its perfection as regards tune, and quality of tone, although piercing, it is exceedingly effective and agreeable. Example:

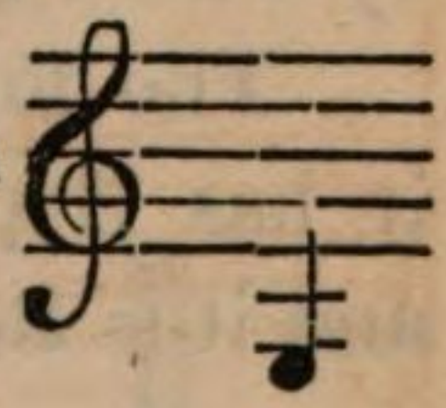

Flauto.
8va
dolce.
Cornet-à-Piston.
dolce.
Violino Primo.
p.
Violino Secondo.
p.
Violas.
p.
Violoncello e Contra Basso.
Con. B.
Viol.


8va

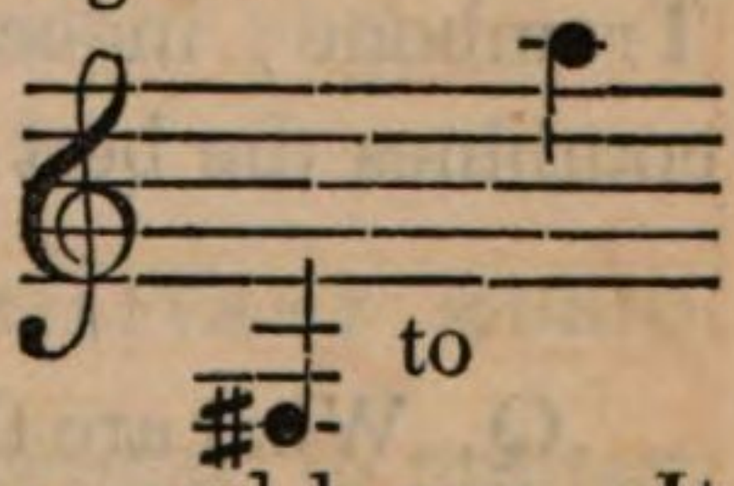
13. *Sax Horns.*

Q. What are the nature and compass of these instruments?

A. There are four species of Sax Horns; viz. Treble, Alto, Tenor, and Bass.

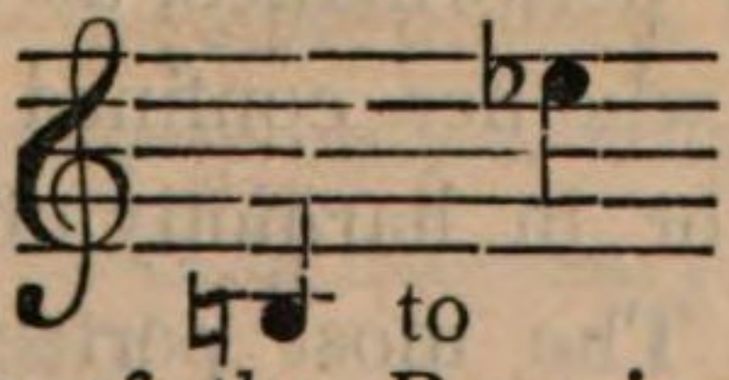
The compass of the Treble is from 

to but as this instrument stands in E flat, the real sounds are a minor third higher.

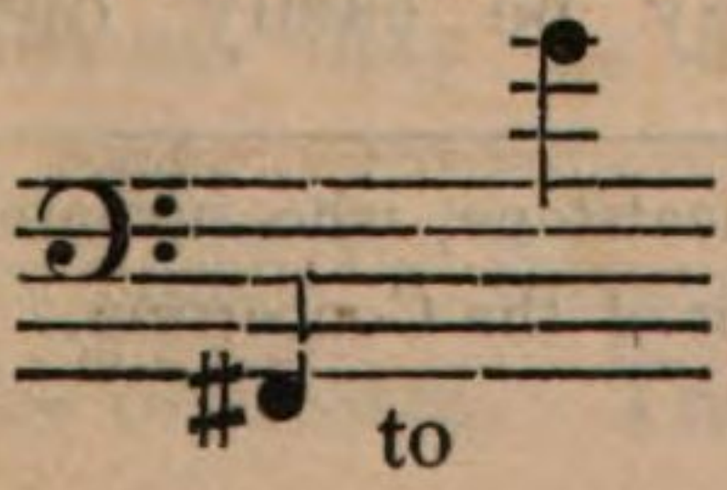
The compass of the Alto is from 

but the real sounds are a major second lower. It stands in B flat.

The Tenor, which stands in E flat, is a major sixth lower than the notation. Its compass is from



The compass of the Bass is from



Real sounds a major second lower. It stands in B flat.

The whole of these instruments have a complete chromatic scale. Each instrument has also a slide, by which the pitch can be lowered one whole tone.

The form is nearly like that of the Bugle, and it has 3 pistons or valves, of a new construction, and it is superior to the Cornet-à-Piston or Cornopean.

The peculiar effect of these new instruments in brass bands is in the blending of their tones with those of the Trumpet, Horn, Ophicleide, and Trombone; indeed, from the purity of its tones, it combines the best qualities of those instruments.

14. *Concertina**.

Q. What are the peculiarities of this instrument?

A. The concertina possesses qualities which have never hitherto been combined in a single musical instrument. It is equally adapted to the most expressive performance, as well as the most rapid execution, whether confined to the succession of single notes, or in harmony of two, three, four, or more parts. The most perfect crescendos and diminuendos may be easily obtained from the

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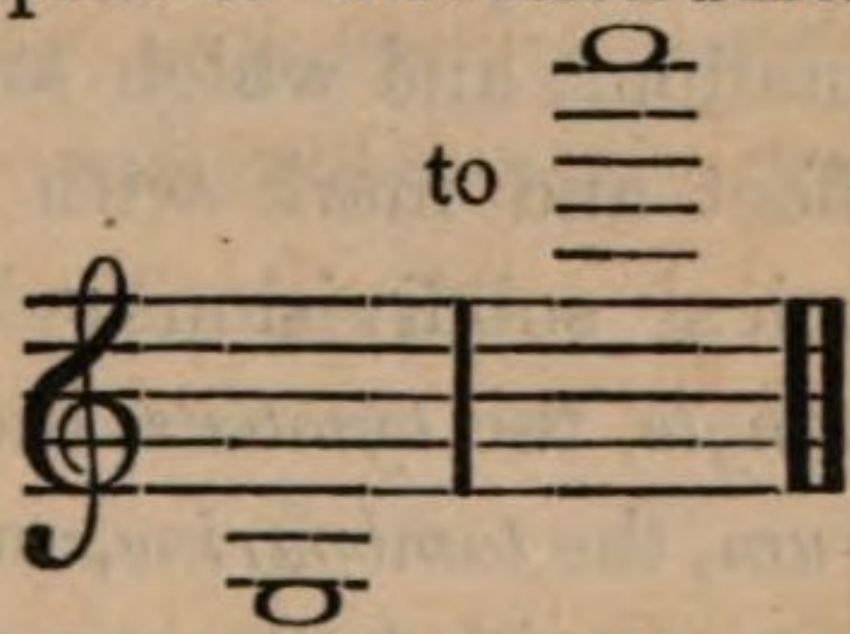
* Professor Wheatstone, who invented the Electric Telegraph, is the inventor of the Concertina.

concertina. To these advantages may be added the peculiar beauty of its tones, and its extreme portability.

Q. What is the compass of this instrument?

A. It extends from 

with a complete chromatic scale, and the difference between G♯ and A♭, and D♯ and E♭.

CHAP. III.

INSTRUMENTS PECULIAR TO MILITARY MUSIC.

Q. What instruments are peculiar to military music?

A. Military music, very unlike chamber or orchestral music, receives a particular character from the use of some instruments peculiar to itself.

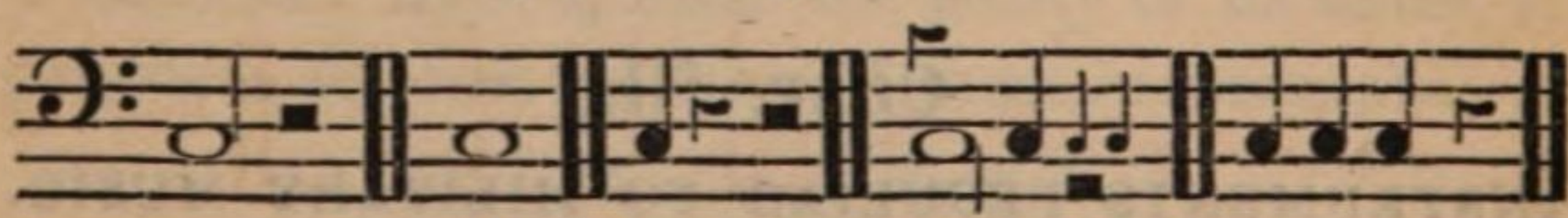
Some of these have only a single note, others a compass with which it is necessary that a composer should be acquainted.

These instruments may be divided into two classes: the first class comprehends such as in this species of music are added to those already described as belonging to the orchestra. These are the *small*

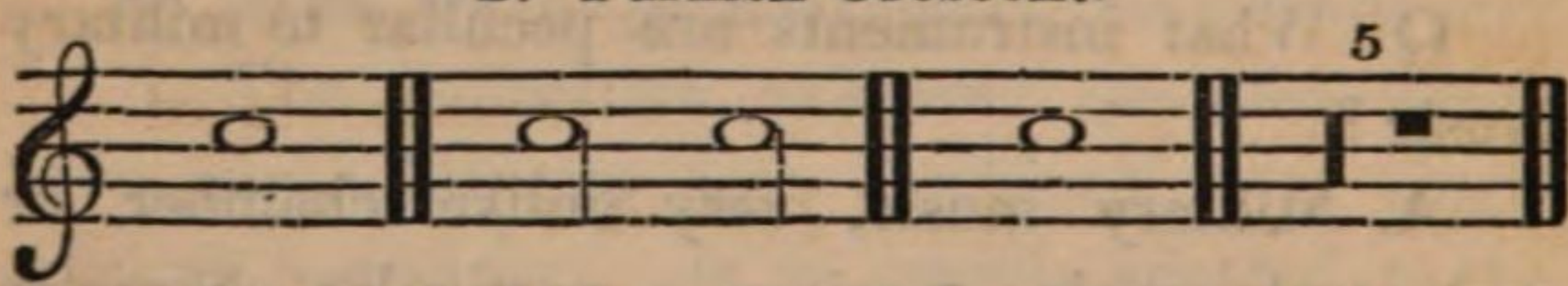
flutes in E♭ and F, &c., small clarionets in E♭ or F, and the *serpent.*

The *second class* comprehends those noisy instruments whose pitch does not enter into harmonic combinations, and which are employed to increase the effect and mark with energy the bar and its rhythmical subdivisions. These instruments are the *triangle*, the *cymbals*, the *great or bass drum*, the *side drum*, the *tambourine*, and the *crescent*, a Turkish instrument with bells or gingles. The notation of these latter instruments is as follows:

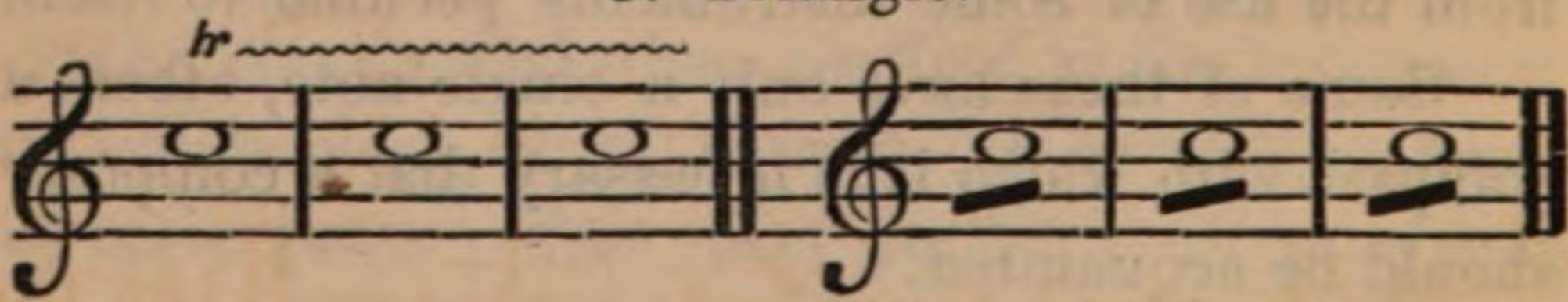
1. Great, or Bass, or Double Drum.



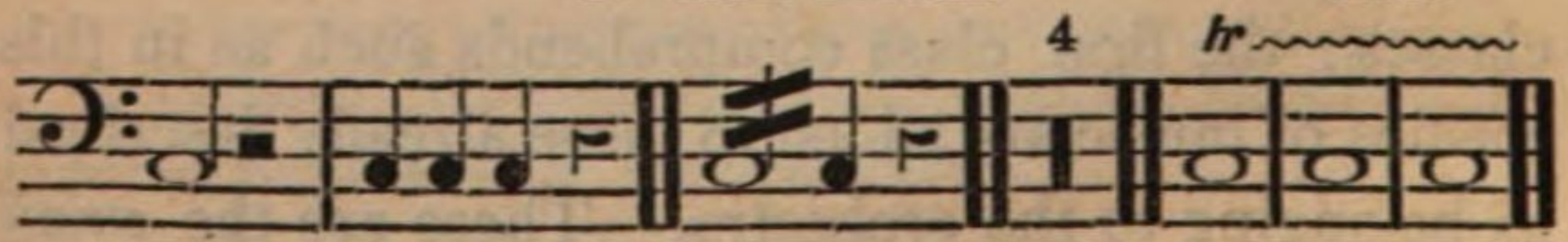
2. Turkish Crescent.



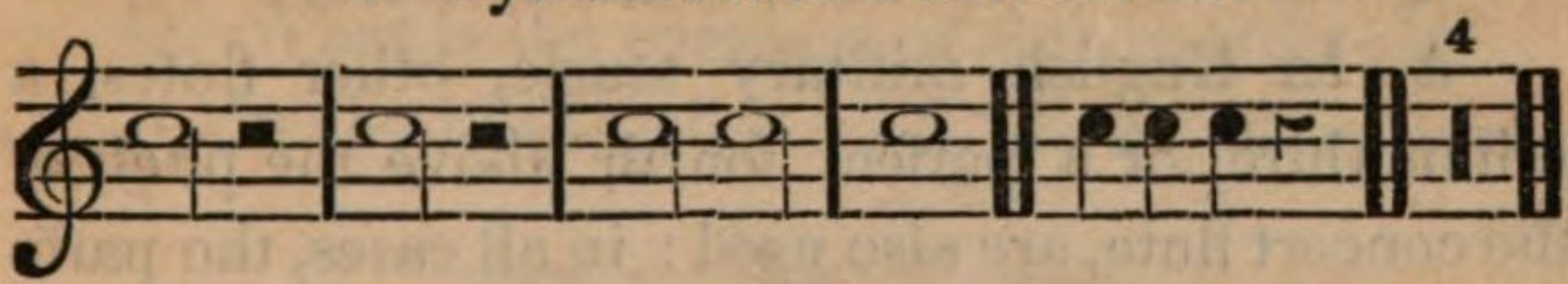
3. Triangle.



4. Side Drum. roll.



5. Cymbals and Tambourine.

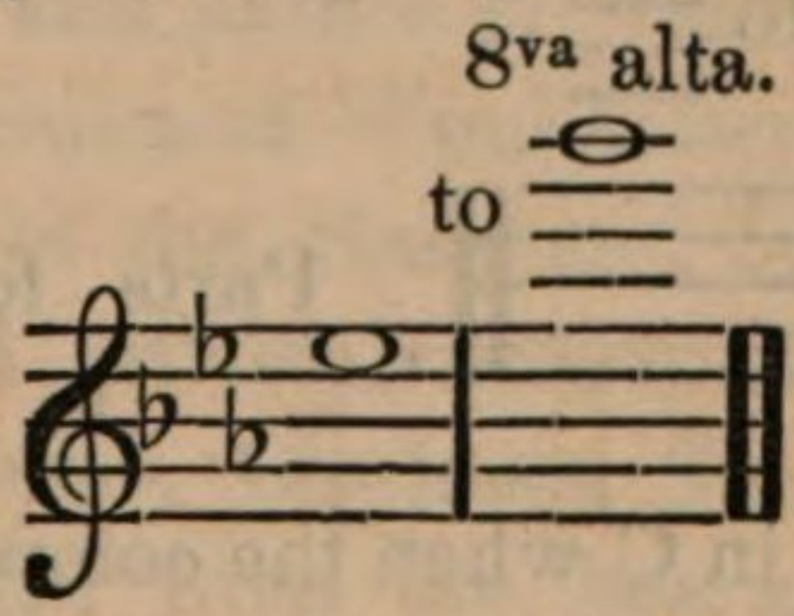


These and the other instruments peculiar to military music are only sufferable in the open air.

Small Flute in E flat.

The pitch of this instrument is a semitone higher than that of the octave flute.

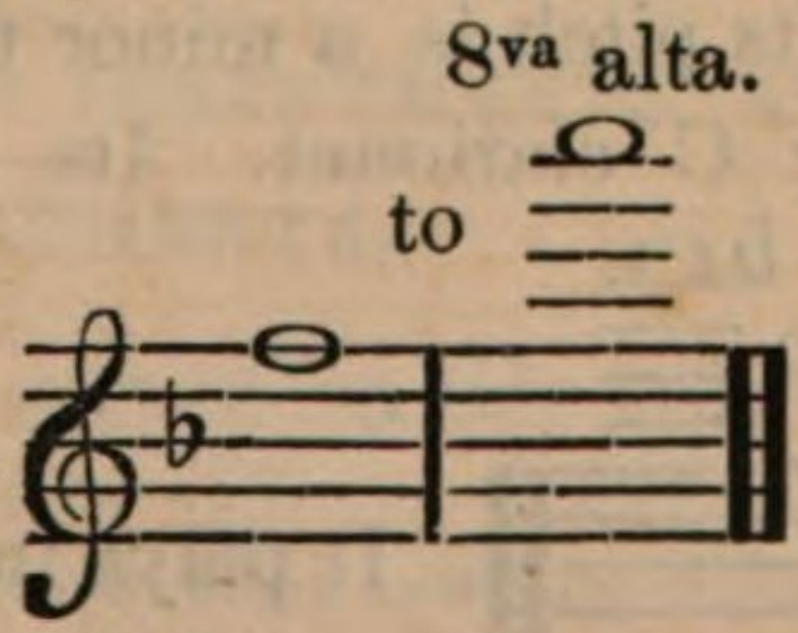
Q. What is the compass of this species of flute?

A. It is as follows: 

but the part for this instrument is written in D, a ninth lower than the notes which are actually played.

Small Flute in F.

Q. What is the compass of this instrument?

A. It extends from 

but, like the preceding species of flute, all music for it is written in D, a minor tenth lower than the notes indicated.

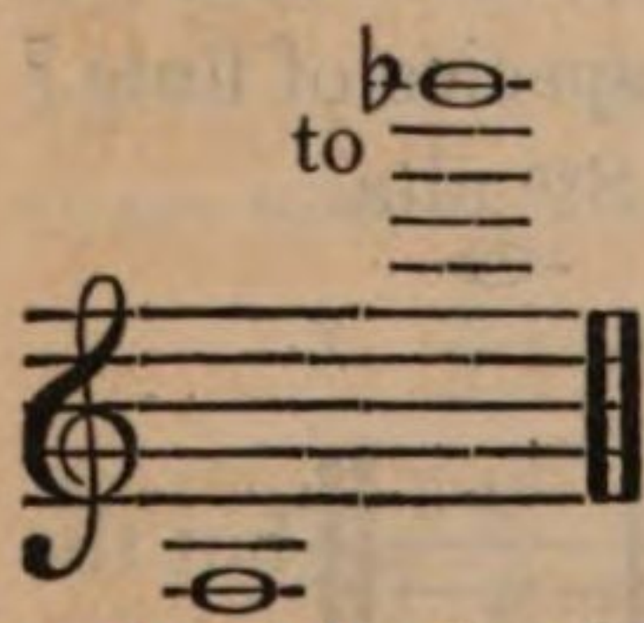
Q. Are there not other kinds of flutes?

A. In English military music, other flutes, a minor third, or a perfect fourth above the pitch of the concert flute, are also used; in all cases, the parts for these instruments are written in D.

Small Clarionet in F.

Q. What is the compass of this instrument?

A. In pitch it is a perfect fourth above the ordinary clarionet in C. Its compass extends from

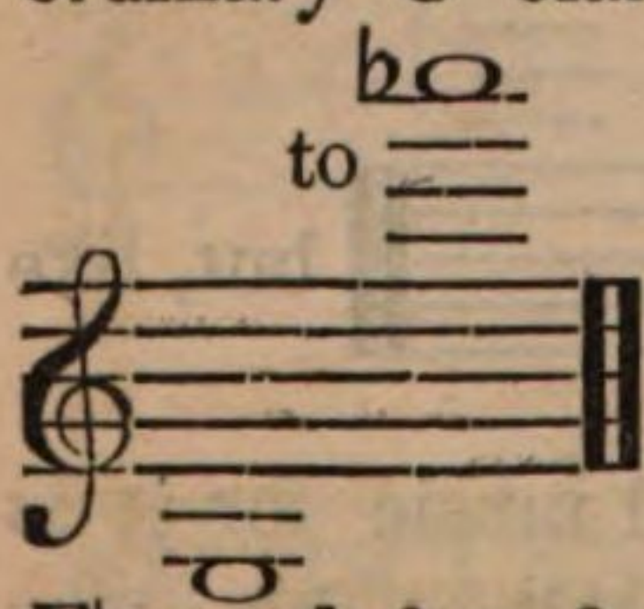


Parts for this instrument are written in C when the composition is in F; it therefore transposes the notes indicated a fourth higher than they are written.

Small Clarionet in E flat.

Q. What is the compass of this instrument?

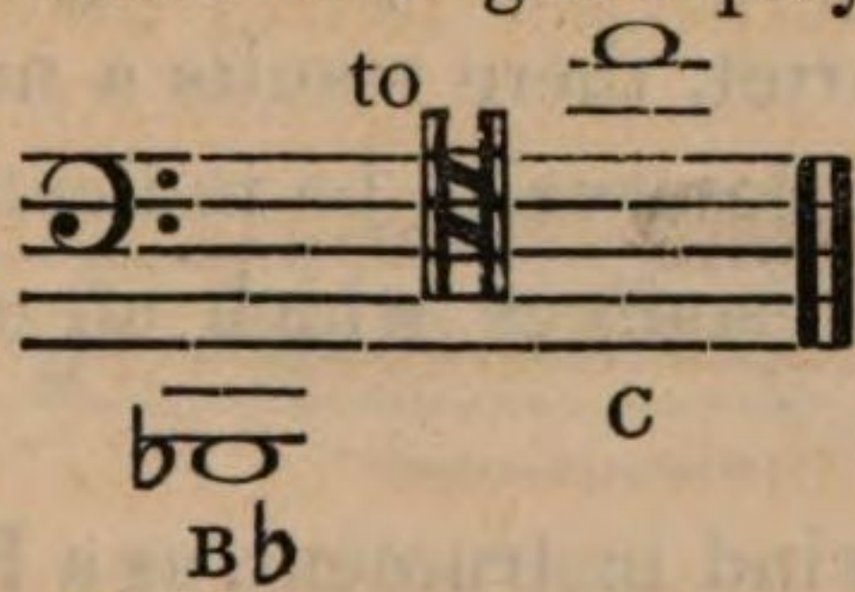
A. Its pitch is a minor third above that of the ordinary C clarionet. Its compass extends from



It plays in C when the piece is in E♭, and therefore transpóses the notes indicated a minor third higher than they are written.

Serpent.

Q. What is the compass of this instrument?

A. In the hands of a good player, its compass extends from 

Like the bassoon, no transposition is used; that is, the notes are played as they are indicated*. For further information on the scale and nature of wind instruments, see Clarke's Catechism of Wind Instruments, containing explanations of the Scale and Compass of each instrument, and particular directions for writing the parts for Flutes, Clarinets, Trumpets, Horns, &c. &c.; collected from the best authors. Published by R. Cocks and Co. price 1s. 6d.

CHAP. IV.

TREATMENT OF WIND INSTRUMENTS AS SOLO INSTRUMENTS.

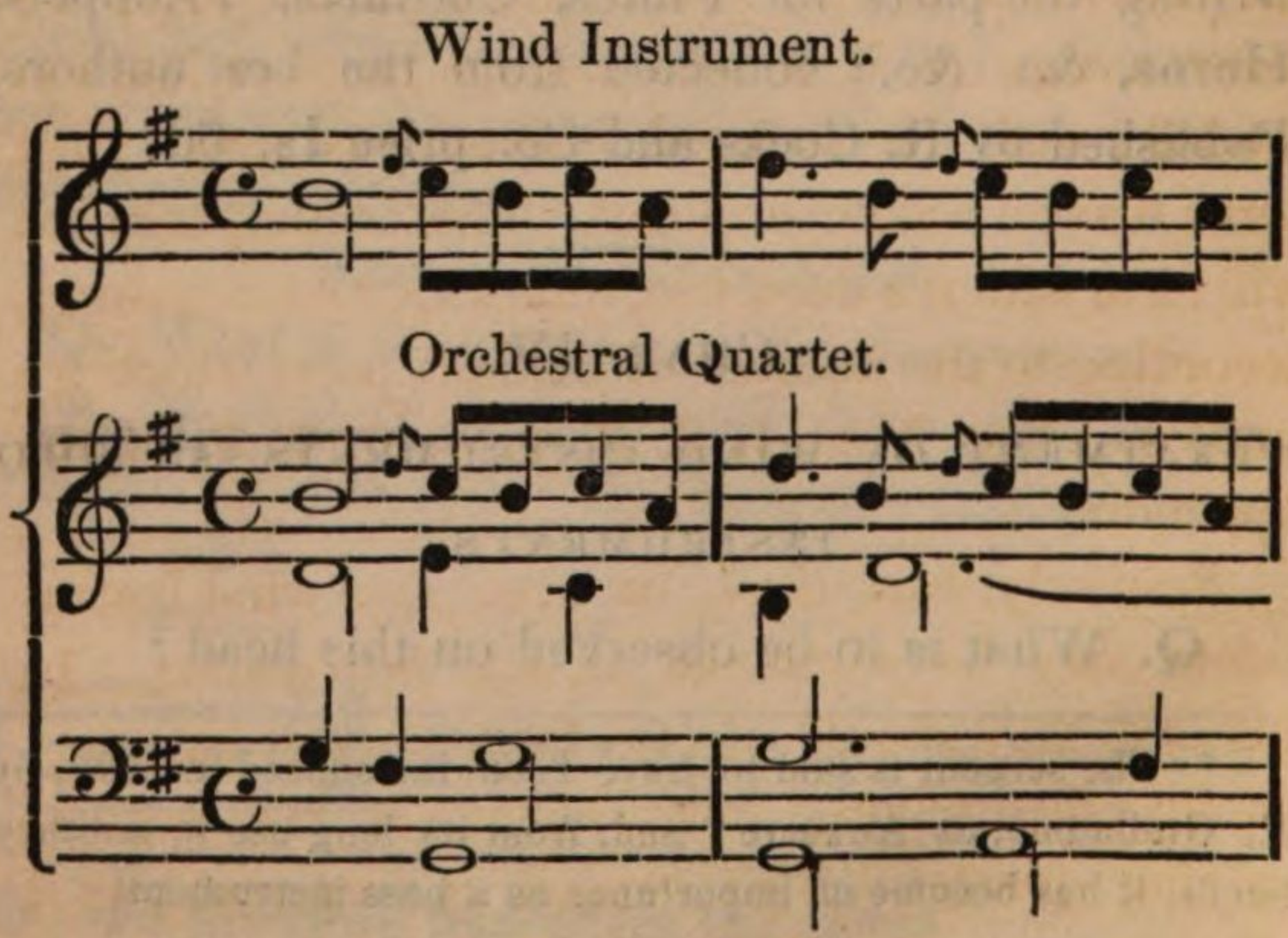
Q. What is to be observed on this head?

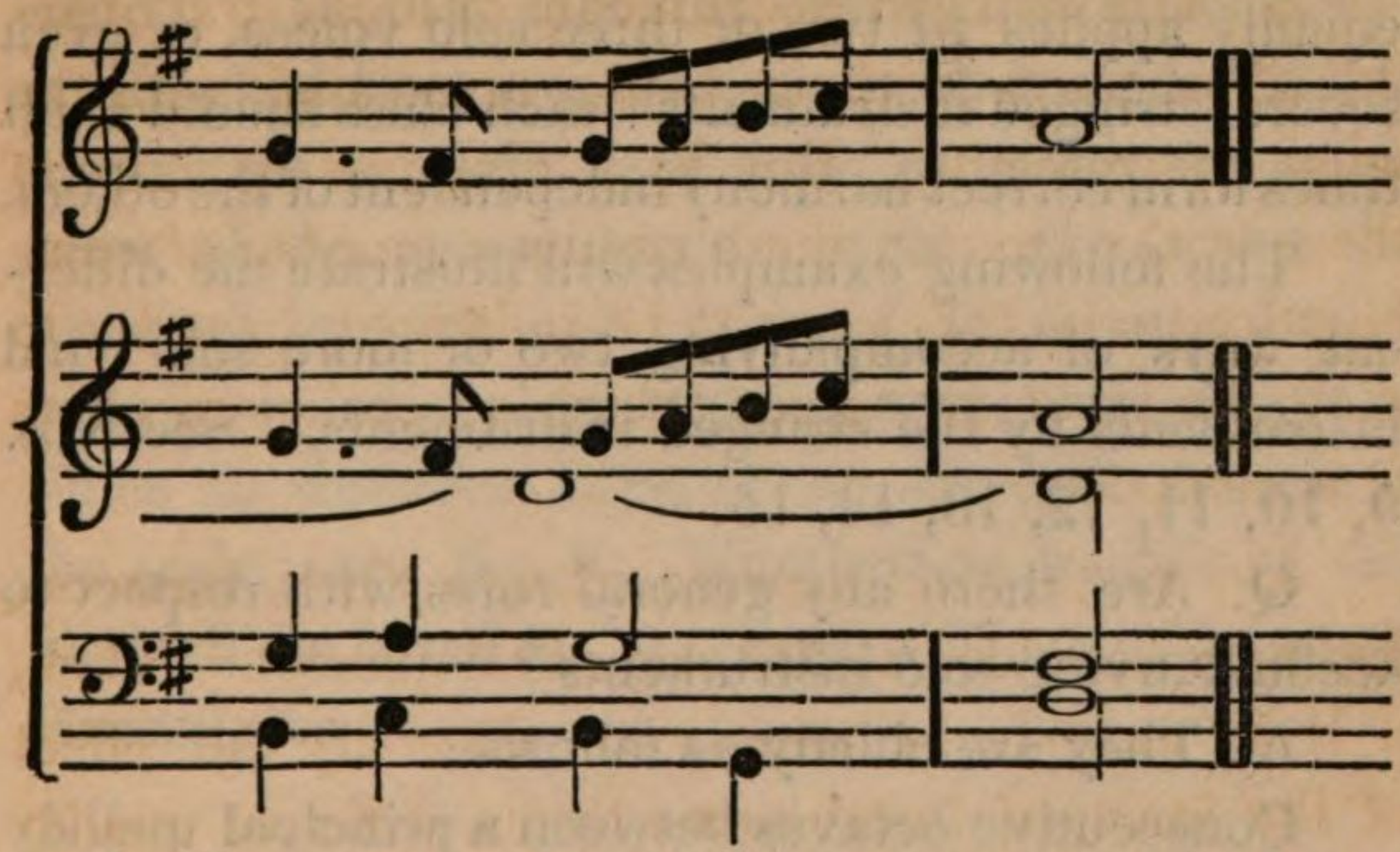
---

* The serpent is said to have been introduced in 1590, by E. Guillaume, at Auxerre; and, from its long use in military bands, it has become of importance as a bass instrument.

A. The stringed instruments or orchestral quartet often plays without being associated with the wind instruments. But by adding one or more of them to the quartet, there results a number of combinations which deserve to be indicated, in order to shew the great resources which an orchestra offers to a composer.

Any single wind instrument, as a Flute, Bassoon, &c. may be added to the orchestral quartet. Then, if it be introduced merely to diversify the effect of the stringed instruments by its different quality of tone, it may simply double one or other of the parts of the quartet, either in the unison, or the octave above or below, as may best suit its diapason.





In like manner the wind instrument might have doubled the second violin or the tenor.

But, if the Solo instrument is intended to attract the attention of the hearer more particularly, we must assign to it a solo passage more or less extended; and the stringed instruments must then serve it as an accompanimeut. This accompaniment will form with it a duet, trio, quartet, or even quintet, according to the number of distinct parts which we employ. See Nos. 1, 2, 3, 4, 5, 6, 7, 8, in the Appendix.

Similarly, *two, three,* or even *four* wind instruments may be combined as *solo instruments.* In this case they should always form correct harmony among themselves, independent of the accompanying quartet. This remark is important, as it

equally applies to two or three solo voices, or even several stringed instruments : each class should at all times form correct harmony independent of the others.

The following examples will illustrate the different ways of accompanying two or more solo wind instruments by the stringed instruments. See Nos. 9, 10, 11, 12, 13, 14, 15.

Q. Are there any general rules with respect to accompanying solo instruments ?

A. They are chiefly as follows :

Consecutive octaves between a principal melody and any of the accompanying parts, except the bass, are allowed when the quartet is complete, but not otherwise.

The melody is sometimes doubled in the octave by one of the accompanying parts, above or below, according as the wind instrument is grave or acute.

The violoncello is often treated as a solo instrument, in which case the other violoncellos and double basses execute the orchestral bass : or, as is more frequently done, all the violoncellos concur in playing the same part.

A single voice may be accompanied in the same manner as a solo instrument.

Harmony in four parts should be treated with much simplicity when it accompanies a predominant melody ; but this simplicity does not exclude

variety. In this case the chords are struck plain, or detached from one another by short rests, No. 4. Sometimes a slight movement is given to one or more of the accompanying parts. Or, when the principal melody will allow of it, short traits of melody, more or less striking, are repeated several times in different keys, or on different degrees of the scale; see No. 8. Numberless models of this kind will be found in the operas of Mozart, Cimarosa, Rossini, &c.

CHAP. V.

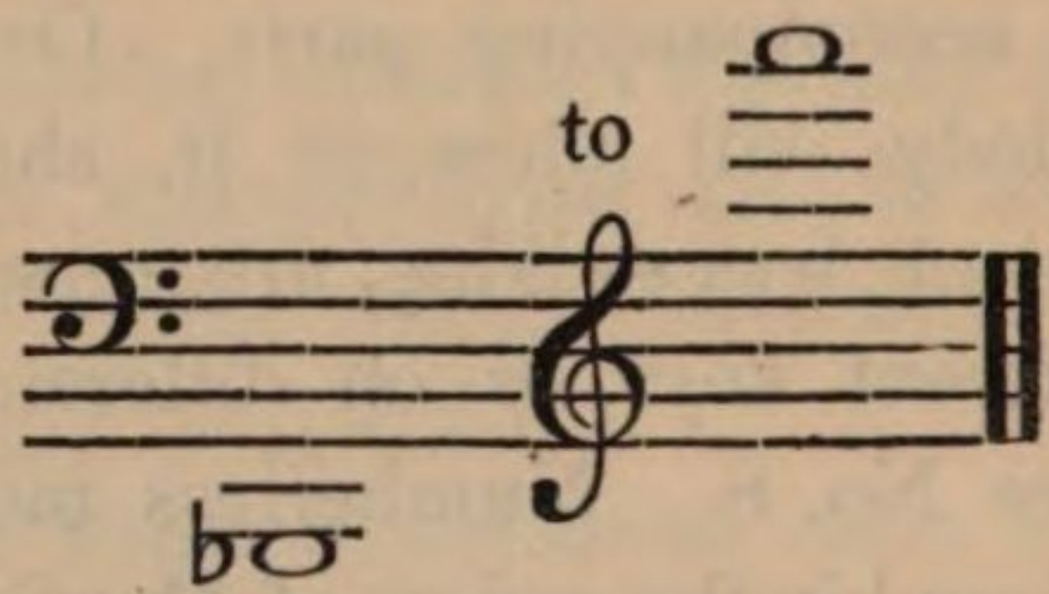
TREATMENT OF THE WIND INSTRUMENTS AS A SEPARATE MASS.

Q. How is the mass of wind instruments to be treated when not combined with the stringed instruments?

A. The principal wind instruments in the orchestra are the two flutes, two hautboys, two clarinets, two horns, and two bassoons; in all, ten wind instruments, which, when playing together,

have sufficient power to counterbalance thirty stringed instruments or more.

These ten wind instruments extend from



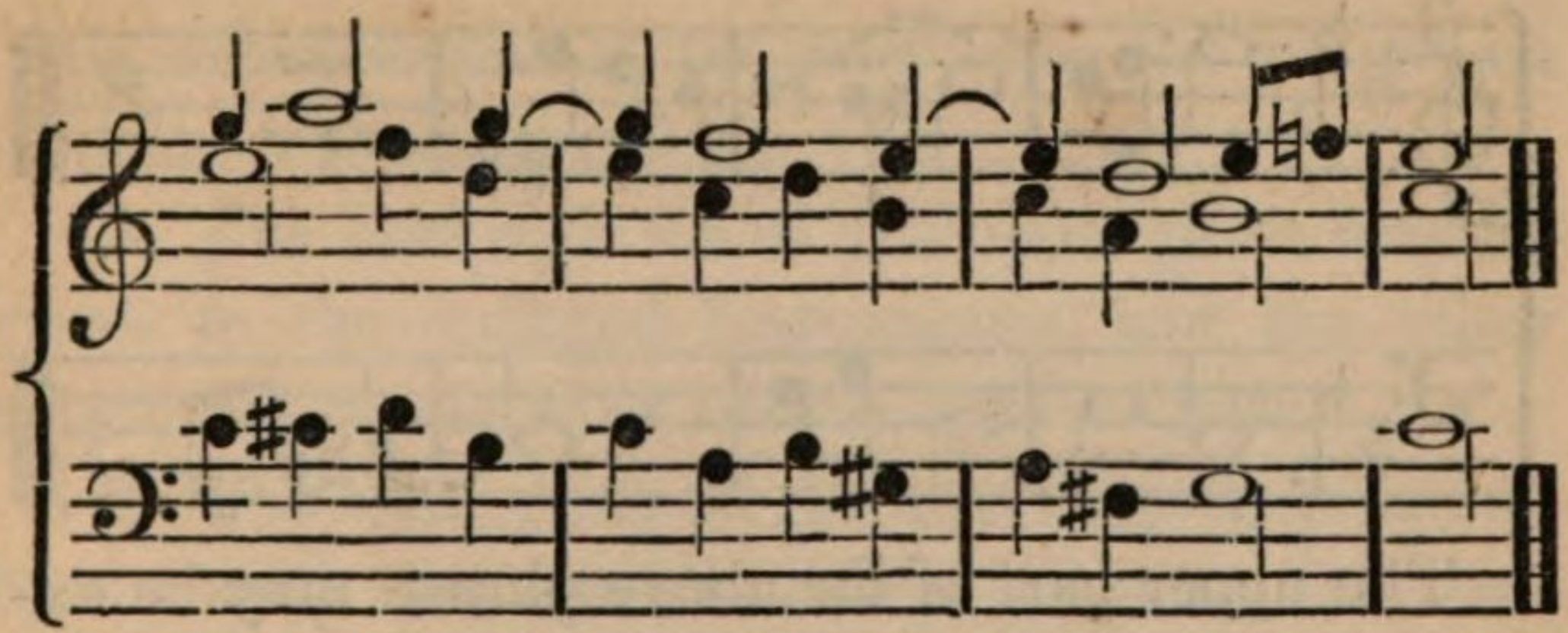
hence the positions of the harmony as executed by wind instruments are extremely various. For, while the stringed instruments generally play but four different notes at once, the wind instruments may execute as many as ten.

The examples at No. 16, 17, 18, 19, 20, and 21, will shew how we may avail ourselves of this variety of positions.

Q. Will all harmonic phrases admit of being doubled in the octaves above or below, at pleasure?

A. Some harmonic phrases will not admit of the parts being inverted at pleasure, because there would result successions of hidden octaves and fifths. In this case, in doubling or tripling the parts, we must not place the upper part below the under one.

The following phrase will serve to exemplify the manner in which we must proceed in such a case.



In the above phrase, the two upper parts will not admit of inversion with respect to one another; we must therefore double the parts, as shewn in example No. 21.

CHAP. VI.

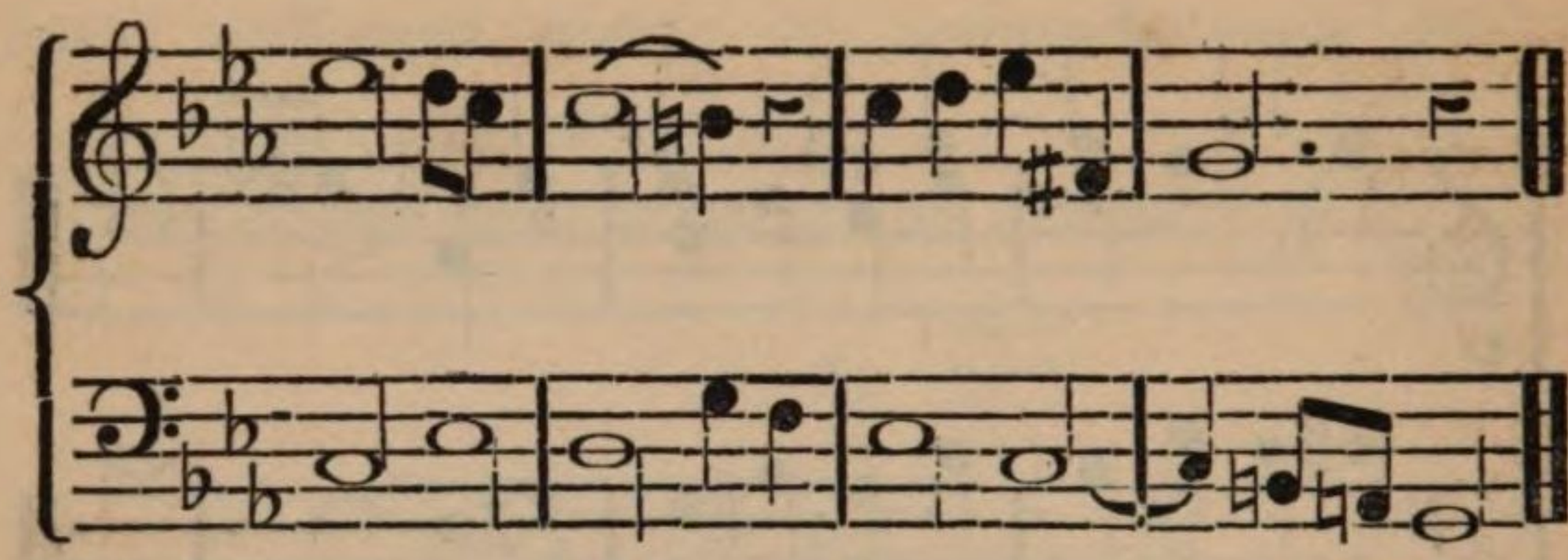
UNION OF THE TWO ORCHESTRAL MASSES.

§ 1.—*Harmony in Two Parts with the Two Masses combined.*

Q. How is harmony in two parts to be treated by the united masses?

A. In grand conceptions, it is sometimes necessary to consider the whole orchestra as a single instrument; consequently, in two-part harmony, we may give one part of the duet to the stringed instruments, and the other to the wind instruments.

The following is an example of a phrase in two parts:



The upper part of the above phrase may be executed by the mass of wind instruments, and the lower part by that of the stringed instruments. See No. 22.

The contrary arrangement can take place only when the phrase is written in double counterpoint, as is the case in the above example.

For the arrangement of the above phrase for the combined orchestral masses, see No. 23.

§ II.—*Harmony in Three Parts for the Two Masses combined.*

Q. How must we treat harmony in three parts?

A. We have said before that one entire mass may be considered as a single instrument: as each mass is capable of executing several parts of the harmony, they may be distributed in any of the several following ways:

1. The upper parts of the trio may be given to the wind instruments, and the third part or bass to the stringed instruments in unisons or octaves.

This arrangement is the best when the lower part contains a striking melody.

2. The bass and one of the upper parts may be given to the stringed instruments, and the other upper part to the wind instruments in unison.

3. The three parts of the trio may be executed by the wind instruments, and at the same time also by the stringed instruments.

See Nos. 23, 24, for two phrases in three parts; and Nos. 25, 26, 27, and 28, for the arrangements of them for the entire orchestra.

§ III.—*Harmony in Four Parts for the Two Masses combined.*

Q. How are we to treat harmony in four parts?

A. The different combinations of which this species of harmony is capable are as follows:

Firstly. The three upper parts may be executed by the wind instruments, and the bass by all the stringed instruments in unison.

Secondly. One upper part may be played by the wind instruments in unison, and the other three by the stringed instruments.

Thirdly. Two parts may be given to the wind instruments, and the other two, one of which must be the bass, may be executed by the stringed instruments.

This arrangement can be used with success only when each mass, considered separately, forms a correct harmony in two parts.

Fourthly. The four parts may be executed by each of the two masses; each one thus forming a complete quartet.

For examples, see Nos. 29 and 30.

CHAP. VII.

PEDAL PASSAGES FOR THE TWO MASSES COMBINED.

Q. How are pedal passages to be treated?

A. The harmony upon a pedal note may be executed by the two masses in two different manners.

Firstly. The stringed instruments may play the pedal note in unison, and the wind instruments execute the harmony above it.

Secondly. The pedal note may be given to the grave instruments of both masses in unison, and the harmony to the acute instruments in both masses in octaves.

For examples of both arrangements, see Nos. 31, 32. Almost every variety in harmony may be used on a pedal bass, and the effect produced thereby is very fine. All the great composers have

introduced, in their best works, episodes in which the pedal bass is used.

CHAP. VIII.

TREATMENT OF UNISONI PASSAGES BY THE FULL ORCHESTRA.

Q. How may we treat passages in unison or in octaves?

A. The unison performs an important part in orchestral music. Passages in unison must be often employed; and, when they are used to express a pleasing or majestic trait of melody, their effect is certain. Such passages vary the harmony by suffering it to repose for a while, without diminishing its interest, or robbing the orchestra of either its fulness or its power.

The unison is susceptible of several different modifications; viz.

1. The unison with stringed instruments only.
2. The unison with wind instruments only.
3. The unison with both stringed and wind instruments combined.
4. The unison varied in different ways, as shewn at Nos. 33 to 41, inclusive.

CHAP. IX.

SIMPLIFICATION OF RAPID PASSAGES FOR THE WIND INSTRUMENTS.

Q. In what manner is this simplification to be effected.

A. When the stringed instruments have to execute passages of quavers, triplets, or semiquavers in quick movements, the wind instruments must as often as possible move in plain or dry chords. See No. 42.

In such passages, however, we may occasionally double the stringed by the wind instruments, provided the notes are of easy execution, and not too quick. In these cases, the flutes, hautboys, and clarionets may proceed in unison with the first violin; the clarionets or bassoons with the second violin; and the flutes, hautboys, clarionets, or bassoons, with the tenor: this may be done either by doubling them strictly in the unison or else in the octave, as may best suit the diapason of the instrument.

To facilitate this duplication of the parts, one

portion of a passage may sometimes be doubled in the unison and another in the octave, as at No. 43.

Q. In what cases is it proper to combine the two orchestral masses?

A. The combined orchestral masses may be employed in overtures, symphonies, in the ritornellos to airs and concerted vocal pieces, in choruses, in airs for dancing, in pantomimical music, in triumphal marches, and in fact wherever we desire to produce great effects and develope powerful imagery. But, in all cases, these combinations must not be of too long duration, as otherwise the music degenerates into mere noise. That these combined masses may produce an agreeable effect, they must be introduced after intervals of repose: eight, sixteen, or twenty-four bars in succession are always sufficient. Still, however, in terminating a composition, a few more bars may be allowed; because, if the hearer's attention is exhausted or withdrawn, at least the close of the piece will, by this means, dissipate the ennui which would otherwise result.

From these remarks, it is evident that the most disadvantageous manner of treating an orchestra is that of incessantly employing the combined masses. By this means we exhaust all our resources at once, and deprive ourselves of the means of varying the effects.

Q. In what way must the orchestra be employed in music of a light and trivial class?

A. The orchestra in a mass is imposing in regard to effect, and does not therefore comport well with ideas of a light and trifling character. Still, as we are sometimes obliged to employ such in compositions of this character, we must in this case avoid—

1. Introducing the more noisy and piercing instruments.

2. We must avoid choosing such positions of the harmony as are at once extended and full; hence

3. We must simply double in the unison the stringed by the wind instruments.

In the Appendix will be found several examples of the application of the foregoing general principles, selected from the works of Haydn, Mozart, Beethoven, &c.

No. 44. A passage by Beethoven for wind in-instruments treated as solo instruments and accompanied by three parts of the instrumental quartet.

No. 45. A fragment by Beethoven for wind instruments as a separate mass.

No. 46. Passage in unison for twenty-one instruments by Beethoven.

No. 47. Ditto by Mozart; two-part harmony for both masses combined.

No. 48. Ditto by Mozart; three-part harmony for both masses.

No. 49 and 66. Fragments by Mozart and Cherubini for both masses united.

CHAP. X.

TREATMENT OF CHORUSES.

Q. What is to be observed with regard to choruses?

A. Choruses again form a separate mass. By uniting them to the complete orchestra, we have three masses to treat at once.

Q. How are choruses to be accompanied by the orchestra?

A. When a chorus is not in unison, it should always form correct harmony in two, three, or four parts, independent of the orchestra. It must be treated exactly in the same manner as either of the two masses of which we have already spoken.

The entire orchestra is often too powerful as an accompaniment for the chorus; in this case it must be accompanied by only one of the two masses,

generally that of the stringed instruments: these latter are always to be preferred in compositions of a soft and tranquil character.

Q. May a single voice be accompanied by wind instruments?

A. When a composer wishes to accompany a voice by wind instruments, he must treat them as solo instruments; that is, employ only one of each sort, except in the terminations, where all the mass may become necessary.

CHAP. XI.

ACCOMPANIMENTS TO SACRED CHORUSES.

Q. What should be the manner of treating instrumental accompaniments to choruses in the sacred style?

The accompaniments to choruses in sacred music should be more in unison with the vocal parts, especially the wind instruments, as flutes, hautboys, clarinets and bassoons; because they tend to support and strengthen the voices, while the

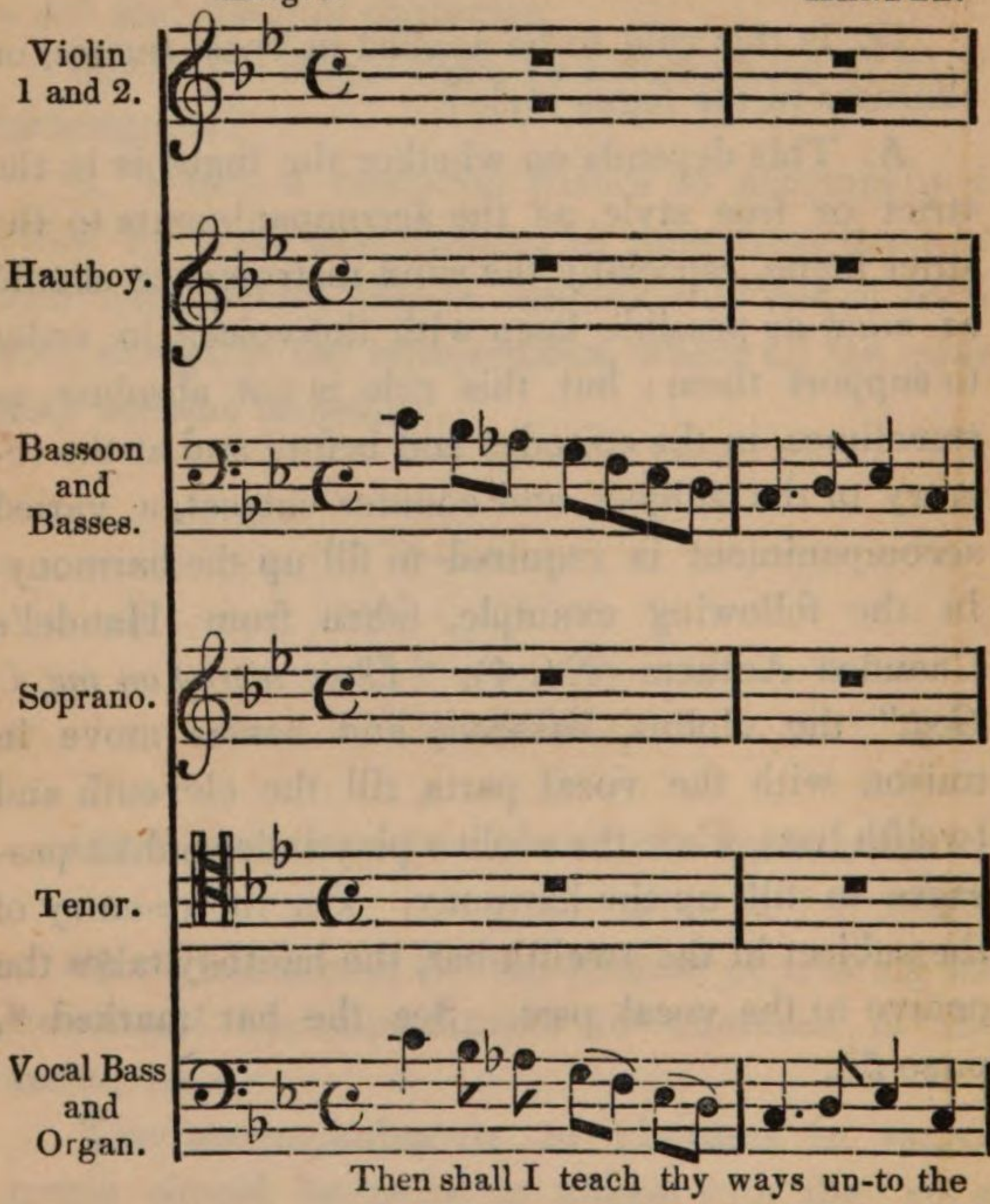
stringed instruments are at liberty to play a more florid accompaniment, giving variety and effect to the whole.

Q. Is this rule to be applied in vocal fugues, or choruses in the fugue style?

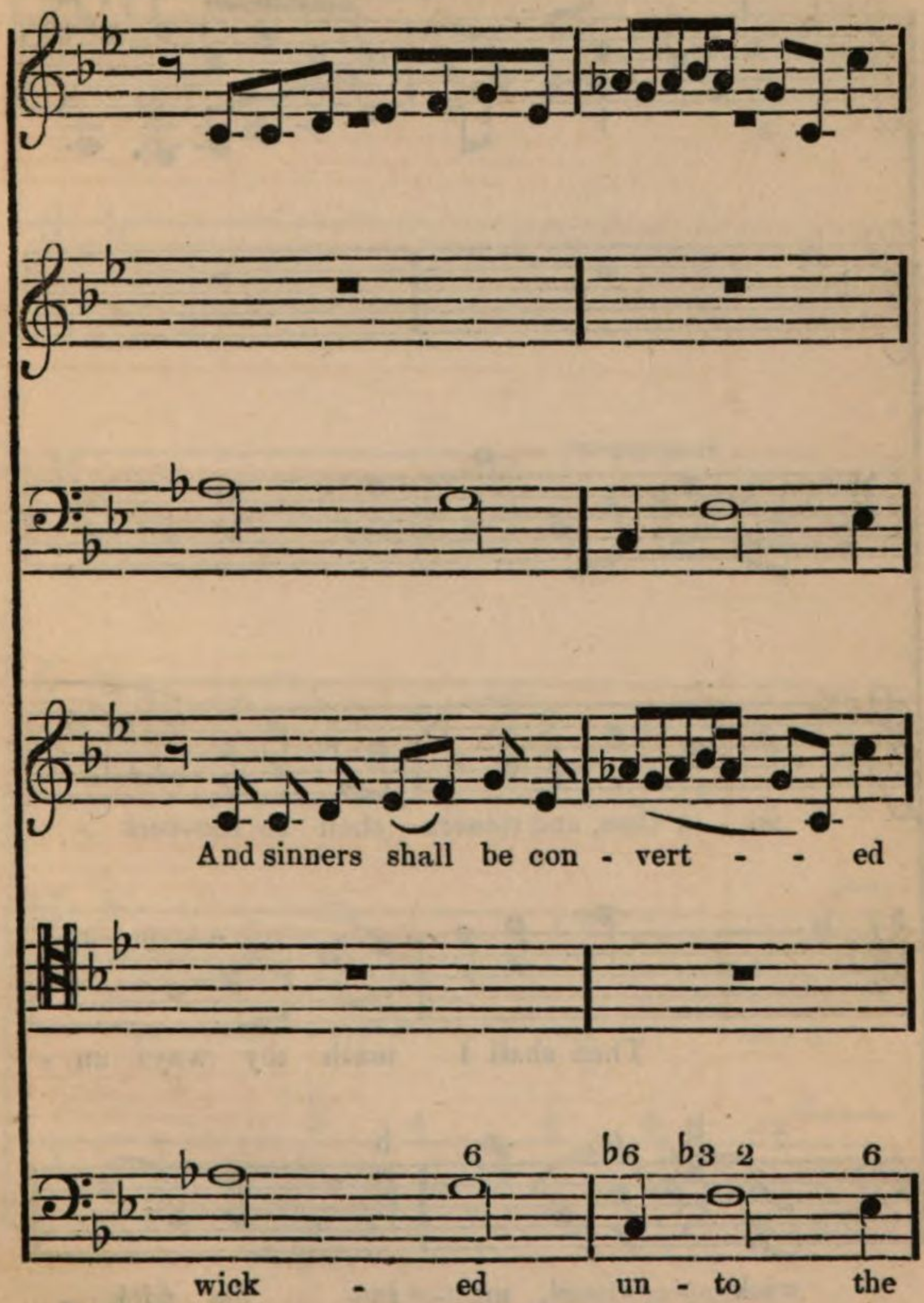
A. This depends on whether the fugue is in the strict or free style, as the accompaniments to the strict fugue, especially the wind instruments, should as *much* as possible keep with the voices, in order to support them; but this rule is not absolute, as sometimes, in the episodes and before and at the re-entry of the subject and counter subject, a varied accompaniment is required to fill up the harmony. In the following example, taken from Handel's Chandos Anthem (No. 4), "*Have mercy on me, O God,*" the violins, bassoon, and basses move in unison with the vocal parts, till the eleventh and twelfth bars, when the violins play independent passages to fill up the harmony. On the re-entry of the subject in the twelfth bar, the hautboy takes the octave to the vocal part. See the bar marked *, page 55.

CHORUS.*

Allegro. HANDEL.



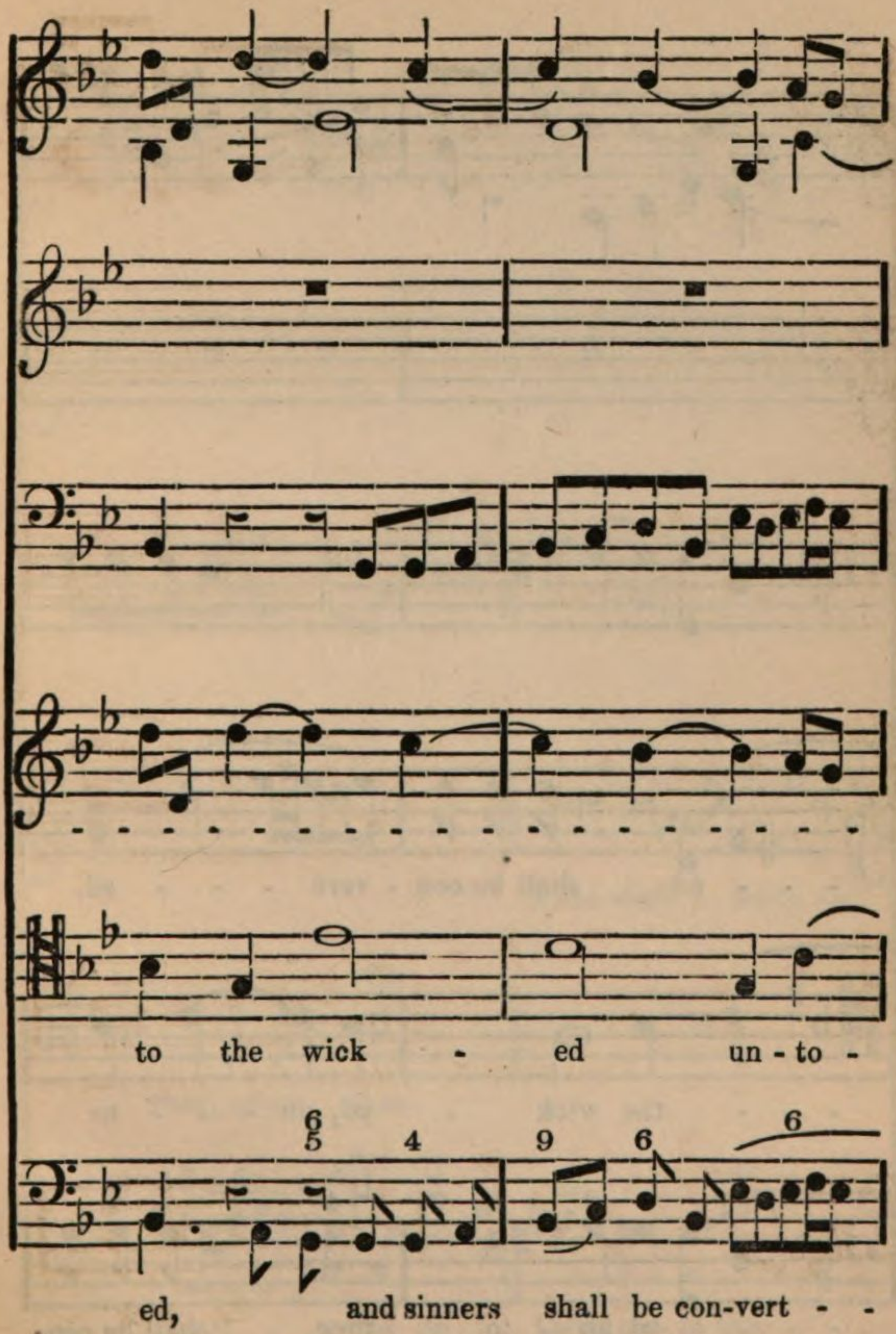
* From a MS. copy, in the handwriting of Christopher Smith, Handel's Amanuensis, in the possession of the editor.

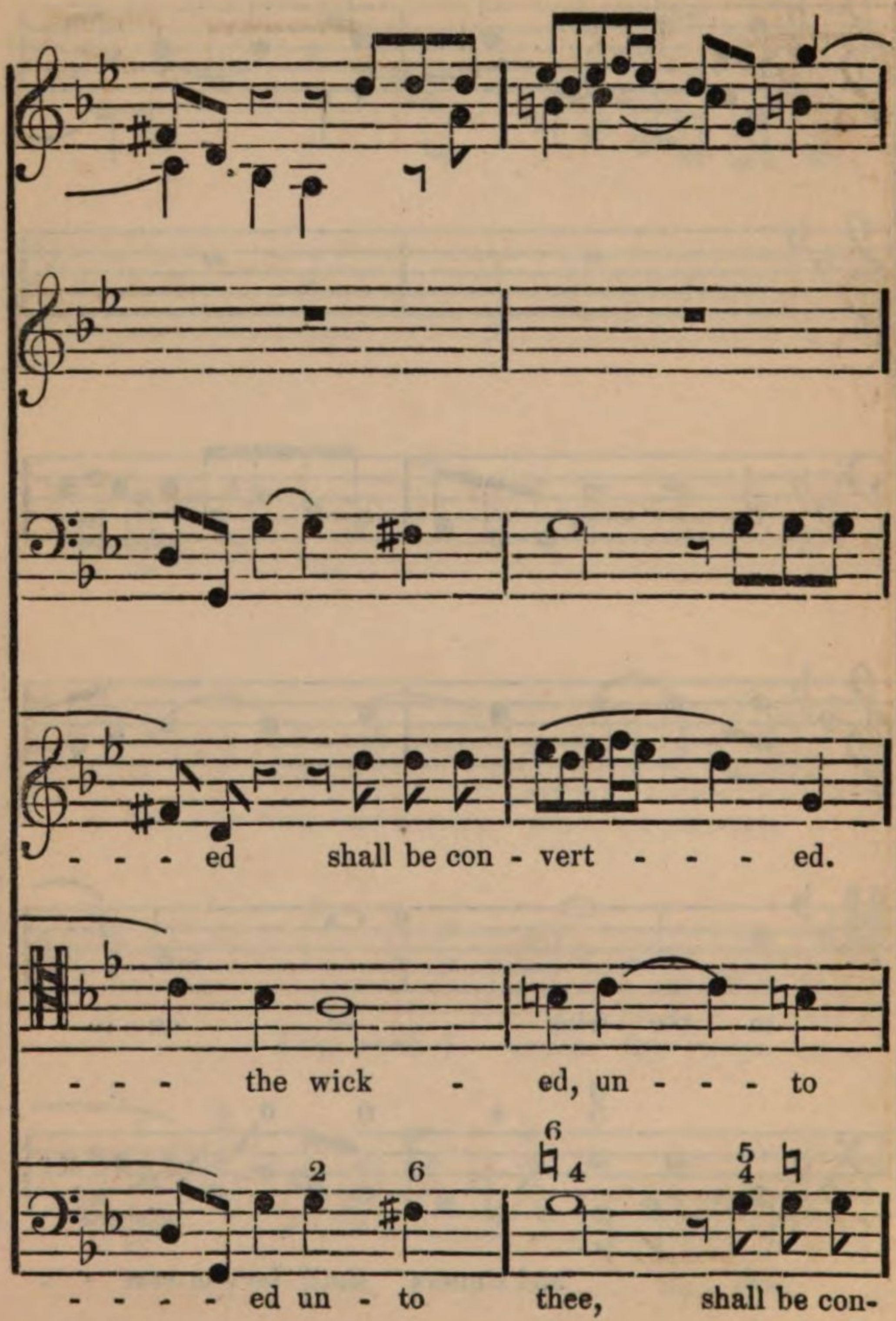

And sinners shall be con - vert - - ed
6
♭6 ♭3 2
6
wick - ed un - to the

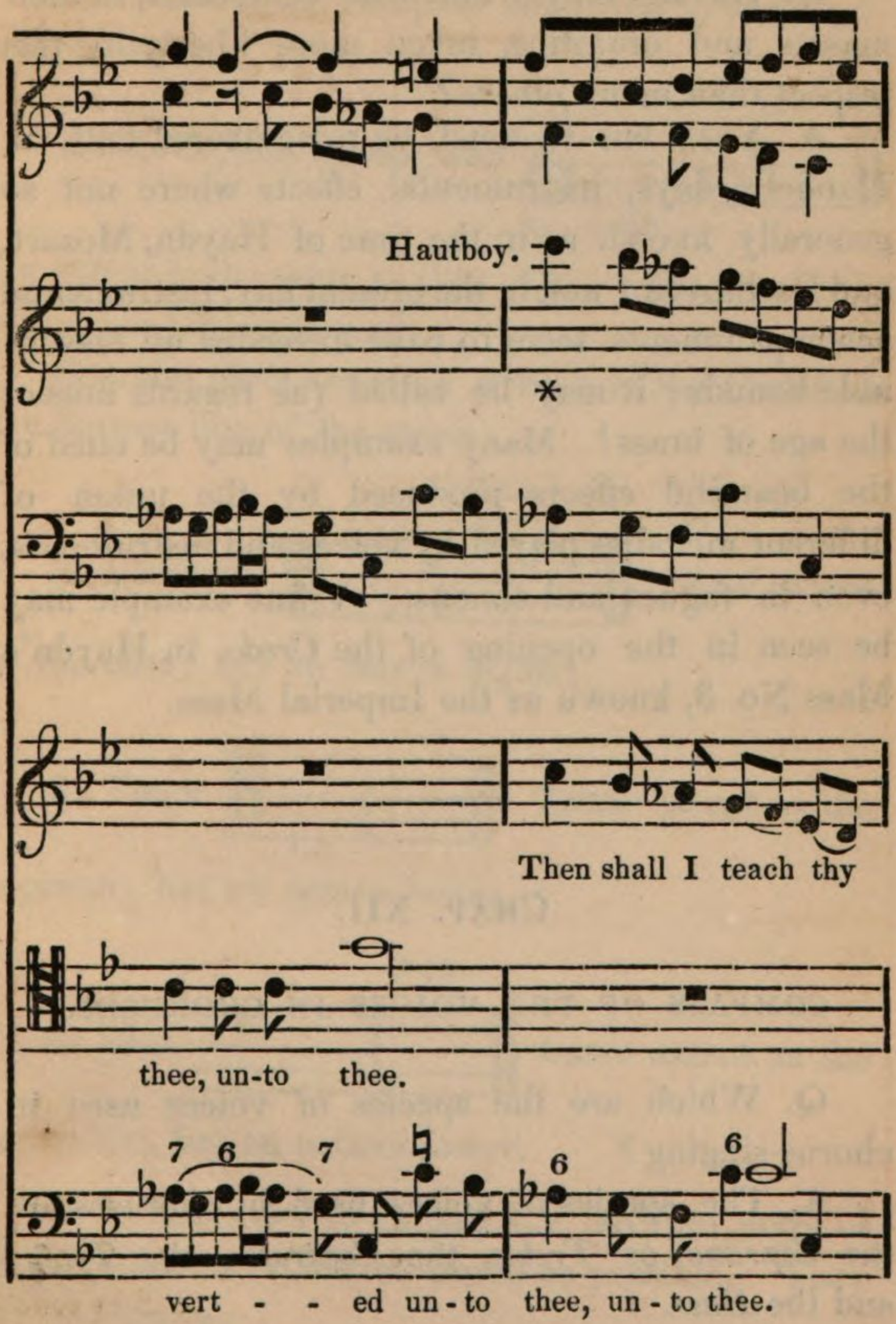
un - to thee, and sinners shall be con-vert - -

Then shall I teach thy ways un -

wick - - ed, un - to the wick -


to the wick - ed un - to -
6 5 4 9 6 6
ed, and sinners shall be con-vert - -


- - - ed shall be con - vert - - - ed.
- - - the wick - ed, un - - - to
- - - - ed un - to thee, shall be con-


Hautboy.
Then shall I teach thy
thee, un-to thee.
7 6 7
6
6
vert - - ed un - to thee, un - to thee.

Q. Has not Haydn and other composers, in their masses and oratorios, taken more liberty in this respect than many others?

A. Yes; but it must be remembered that, in Handel's days, instrumental effects where not so generally known as in the time of Haydn, Mozart, and Beethoven; and in the present day, instrumental accompaniments seem to have exceeded all reasonable bounds; it may be called (as regards music) the age of brass! Many examples may be cited of the beautiful effects produced by the union of different melodies played by voices and instruments, even in fugues and canons. A fine example may be seen in the opening of the *Credo*, in Haydn's Mass No. 3, known as the Imperial Mass.

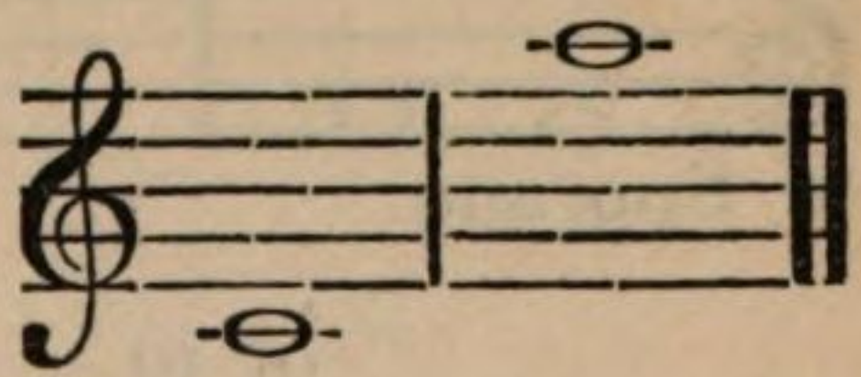
CHAP. XII.

COMPASS OF THE VOICES IN CHORUSES.

Q. Which are the species of voices used in chorus-singing?

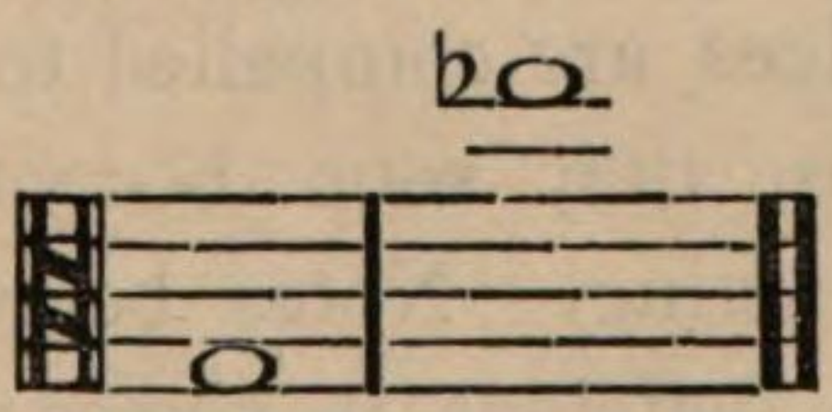
A. The species of voices used in choruses are the *Soprano* or *Treble*, the *Contralto*, the *Tenor*, and the *Bass*.

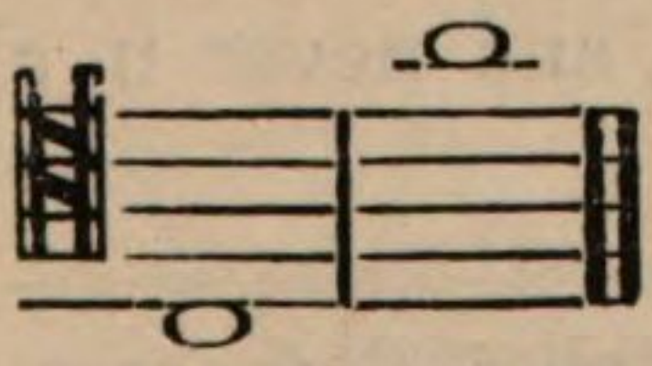
Q. What is the compass belongiug to each species of voice?

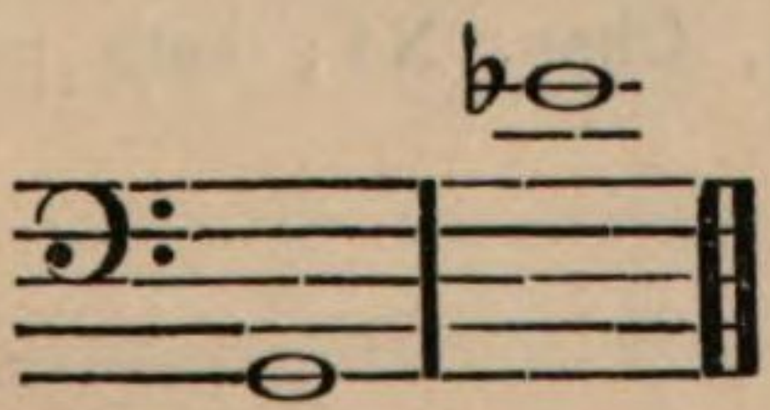
A. 1. Treble or Soprano 

Its extent is the same as that of the tenor; but it is an octave higher in pitch.

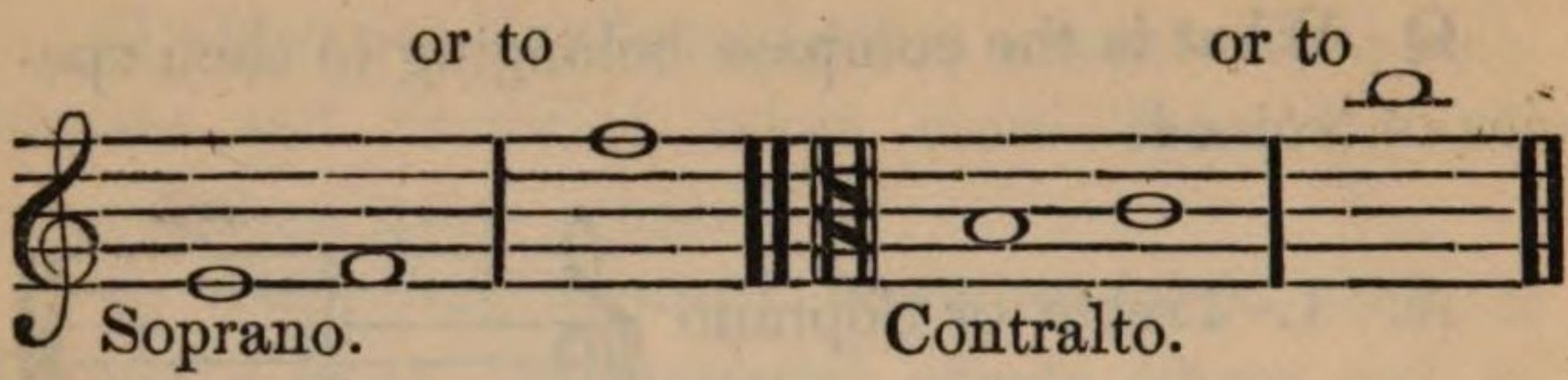
Soprano parts are often written in the C clef on the bottom line of the stave.

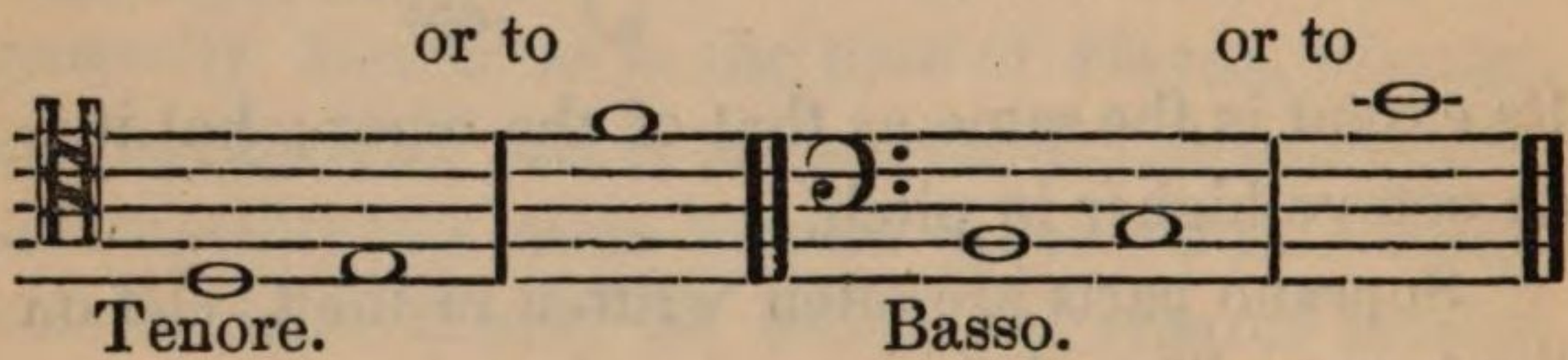
2. Contralto  Same extent as the bass; but an octave higher.

3. Tenor  Same extent as the soprano; but an octave lower.

4. Bass  Same extent as the contralto; but an octave lower.

It is necessary to employ the medium notes of each species of voice as much as possible. They are as follows:





When voices are compelled to sing above their medium notes, they soon become fatigued, and finish by screaming. Notes below the medium of the voice are deficient in power; they render the harmony feeble and indistinct: hence they must be employed but seldom, and never in all parts at one time*.

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* See the table of Musical Clefs, page 23 of Warren's Hints to Young Composers; also his Catechism of Class Singing for the Many, Chap. XI; both published by R. Cocks and Co.

PART II.

CHAP. I.

ART OF READING FROM SCORE

INTRODUCTORY REMARKS.

Q. What is meant by a *score?*

A. The musician who sits down to write a symphony, a concerto, an opera, or any piece for several voices or instruments, can only form an idea of the effects which may be expected to result from his labours by having under his eyes all the parts which concur to form the whole. The process which he employs for this pupose is extremely simple: it consists in writing, on separate staves in each page, whatever is destined to each voice or to each instrument, and then in connecting these different staves by a *brace*, and by bars drawn perpendicularly across the page. This union of the different parts is called a *score*.

Scores are necessary to conductors, chorus-masters, and directors of concerts, and indispensable to accompanists; for it is only by them that they can gather any idea of the composition as a whole, or of its effects, or of what is assigned to the different voices and instruments.

Q. In what order are the parts arranged in a score?

A. All composers do not lay out their scores in the same manner. There are, however, certain rules of arrangement which have been generally adopted, and which are dictated by reason. Thus, the voices are ranged in the order which they occupy in the general system of sounds; the deepest as to pitch being placed the lowest in the page, and the others gradually above them. Hence, in a chorus for four voices, the soprano will be placed above the contralto, the latter above the tenor, and this last again above the bass. In a double chorus, the four parts belonging to the first chorus will be arranged as above, and immediately beneath them the four parts belonging to the second chorus.

In concerted vocal pieces, as a *quintetto*, *sestetto*, *finale*, &c. all the voices of the same species are ranged above each other. Thus, all the trebles, all the tenors, or all the basses, are assembled in adjacent staves.

Q. What is the arrangements in vocal pieces accompanied by the orchestra?

A. The order generally adopted is that in which all the instruments are placed above the voice parts, except the bass, which is placed below them.

Q. How are the parts arranged in the scores of instrumental compositions?

A. There is not any positive rule for this purpose. The three following arrangements are the most usual and the best:

1st Arrangement.	*2nd Arrangement.*	*3rd Arrangement.*
First Violin	Flutes	Kettle-drums
Second Violin	Hautboys	Trumpets
Alto	Clarionets	Horns
Flutes	Horns	Trombones
Hautboys	Trumpets	Flutes
Clarionets	Bassoons	Hautboys
Horns	Trombones	Clarionets
Trumpets	Kettle-drums	Bassoons
Bassoons	First violin	First violin
Trombones	Second violin	Second violin
Kettle-drums	Tenor	Alto
Violoncello	Violoncello	Violoncello
Double-bass	Double-bass	Double-bass

The first arrangment is that of the Italian masters and of Mozart; the second that of Cherubini, Beethoven, and the modern French and German schools; some of Haydn's works observe the third arrangement.

Q. Are not other instruments occasionally employed in the orchestra?

A. The insatiable thirst after novel effects has, of late, caused the introduction of other instruments; but they are joined to one or other of the above classes.

Thus, the *small* flutes or piccolos are joined to the ordinary or concert flute; the ophicleides, trumpets, cornet-à-pistons, and Sax horns, with slides or keys, fall within the class of brass instruments; the triangles, cymbals, and great drum are ranged by the side of the kettle-drums.

Chap. II.

MANNER IN WHICH AN ACCOMPANIST MUST EXAMINE A SCORE, IN ORDER TO FORM AN IDEA OF ITS MEANING AS A WHOLE AND OF ITS DETAILS.

Q. What is to be observed under this head?

A. Most scores published before 1750 present but little difficulty to the reader, as the orchestral parts are but few and simple; but, as these simple forms lost their attraction, it became necessary to employ more complicated effects, and to combine a greater number of instruments; so that the reading from a score has every day become more difficult. The orchestral luxury in which composers now in-

dulge gives to their scores the appearance of a labyrinth, in which an inexperienced accompanist is totally bewildered.

On opening a score, a practised accompanist sees at the first glance the *ensemble* of the page upon which he casts his eye, and discerns with the rapidity of lightning what ought to fix his attention, and what may safely be neglected. In an orchestra, there are, in fact, certain instrumental parts which contain the forms most interesting to the accompaniment, and others which, with respect to the harmony, serve merely to fill up. As it is impossible to transfer all to the pianoforte, the accompanist is obliged to choose only what is really essential.

The first glance being given, the arrangement of the parts of the score ascertained, and the choice of what shall be retained and what rejected being made, we must then occupy ourselves with the details.

When the form of the accompaniment has a continued or prevailing design, or symmetrical groupings of notes, the eyes have only to seek the harmony and apply it to this design. Such established designs have the remarkable advantage of exclusively occupying the ear, and allowing the accompanist to neglect all minor details. In these cases, the eye fixes itself upon two or three staves only, and thus simplifies its operation.

In all scores prior to the time of Mozart, we may pretty safely trust to the orchestral quartet for the means of forming an accompaniment. But, in his works, and since his time, the interest of the accompaniment is as often to be found in the wind as in the stringed instruments. It becomes necessary, therefore, to run our eyes rapidly across the whole page. To accustom ourselves insensibly to this, we must practise reading scores for some time, without actually playing from them ; and thus habituate ourselves to hear as it were the effect from the simple perusal, such as if the orchestra were really executing the piece which we examine. This exercise will be found extremely useful.

Coolness is a quality indispensable to an accompanist. If he be without this quality, his eyes will become troubled at the sight of some scores, which, crowded with notes and different designs, seem to offer an inextricable labyrinth ; though most frequently this apparent multiplicity of subjects is reducible to matter sufficiently simple and of easy execution. With a calm eye and a little attention, we shall easily recognize the intention of the author, and perceive what may be transferred to our piano and what rejected.

Very often the parts double one another in unisons or octaves ; and the difference of clefs alone

gives an appearance of diversity to things which are in fact identical; so that many pieces appear extremely complicated, which nevertheless may be reduced to two or three parts only.

The former part of the present little work has sufficiently explained the matter in which harmony in two, three, or four parts may be arranged for an entire orchestra; and it is the business of the accompanist to reduce the apparent complication of parts which result therefrom to the simple harmonic phrases from which they originate.

CHAP. III.

MECHANISM OF ACCOMPANIMENT.

Q. In what does the mechanism of accompaniment consist, and what is to be observed respecting it?

A. The talent of the accompanist consists in rendering by his piano the intentions of the composer as exactly as that admits of being done. But the difficulties of fingering, the want of variety in

the tones of the piano, a defect which does not exist in the orchestra, and the impossibility of pointing out to the hearer the various crossings of the parts; all these things often oblige us to change certain passages of accompaniment, in order to substitute others more easy of execution, but still analogous in their nature.

The study of accompaniment should commence with the scores of the works of Cimarosa, Paesiello, Guglielmi, and their immediate successors; for their style, though brilliant, is easy and clear. These works have the advantage of habituating the accompanist to exactness, without calling upon him for much effort. The following fragment will shew with how much facility one may accompany a piece written like the celebrated finale in La Scuffiara, an opera by Paesiello. See No. 50.

Whoever is endowed with the least intelligence, will see, at the first glance over this score, that the violins and hautboys must be played by the right hand as far as the third bar, where the second violin part passes to the left hand. The horns also belong to the left hand, so that the passage will be executed thus without difficulty. See No. 51. No composition of this school and period will offer more difficulties, either with respect to arrangement or to fingering.

Some accompanists, abusing the liberty conceded to them of arranging the accompaniment in the manner most convenient as to execution and to their instrument, change the character of the traits, either from want of taste or from mere indolence. Reducing, for example, every variety of arpeggio to one hacknied species, they give to the music an aspect of monotony and vulgarity which destroys its charm. The passage, for example, No. 52 is often accompanied as at No. 53.

If we are at all endowed with a musical organization, we cannot but be struck with the want of taste manifested by such an arrangement. Doubtless it would be too difficult to accompany it as it is written, that is, to retain the second violin part in its precise form; but the left hand may surely execute a passage analogous to it, as in example No. 54.

If, however, the *design* in the second violin part were continued throughout the entire piece, and particularly if much modulation were introduced, the above system of accompaniment would offer great difficulties, and compel the left hand to skip about; in this case, it would be better to abandon the passage contained in the first violin, and to execute the second violin part in the following manner, No. 55.

Q. How are *reiterated* notes to be transferred to the piano?

A. Parts for the violin, the tenor, or the bass, often contain repeated notes in quick movement, the execution of which on the piano would be both difficult and ineffective. These repeated notes appear under different forms, and admit of being played on the piano in several different ways. In recitatives and other places, these kinds of *tremolos* are disposed in the following manner. See No. 56.

They may be arranged by the accompanist in several ways, the choice among which depends upon his taste or caprice.

Among the examples which I shall give of these arrangements, the first is best suited to recitative, the rest belong rather to measured accompaniment. See Nos. 57, 58, and 59.

Sometimes the repeated notes are grouped in twos, as in the example No. 60.

If the movement be quick, the accompanist must simplify the doubled notes as follows: No. 61.

But if the movement is moderate, he must employ arpeggios, as in example No. 62.

When the *tremolo* is given to the accompanying parts with a melody in another part, it must be played with the left hand, while the right executes the melody.

Q. What is to be done when the accompanying parts contain long holding notes ?

A. As the nature of the piano will not allow us to prolong the sounds at will, as on stringed or wind instruments, we can easily imagine that long notes, such as we sometimes meet with in scores, would produce a very poor effect, particularly in slow movements, if the accompanist were merely to execute what was written. We must therefore arrange these kinds of accompaniments so as to mark the different times of the bar. As to the form of the arrangement to be adopted, we must, as far as possible, imitate the air of tranquillity which the composer intended in his accompaniment, and only multiply the notes so far as is necessary to avoid drowsiness and ennui. Ex. No. 63.

To translate the accompaniment on the piano with the requisite calmness, there is no other way than to take the harmony and arrange it as at No. 64.

CHAP. IV.

INFLUENCE OF THE DIFFERENT STYLES OF MUSIC.

Q. What are the chief observations to be made on this subject?

A. Each musical epoch or marked stage of cultivation has its peculiar physiognomy, with which the accompanist should be acquainted. These epochs may be reduced to the following principal divisions:

1. The style of counterpoint, without any written accompaniment, called the style of *Palestrina.*

2. Music accompanied by a figured bass, extending from Carissimi to Durante.

3. The music of the eighteenth century, divided into the Italian, German, and French schools.

4. The music from the time of Haydn and Mozart to the present day, in which the differences

of schools or styles are imperceptibly amalgamated.

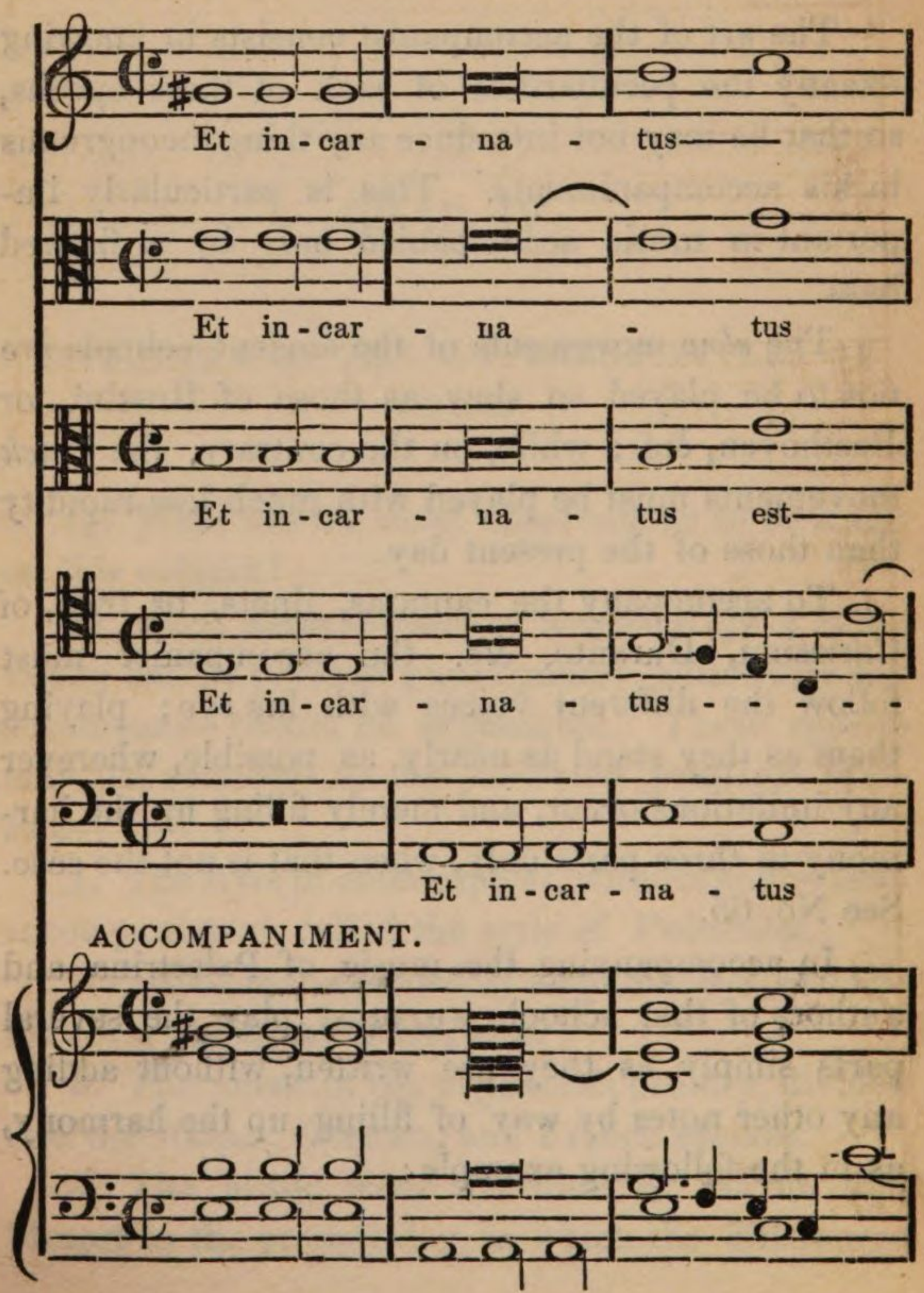
The art of the accompanist consists in knowing exactly the peculiarities of each of these epochs, so that he may not introduce any thing incongruous in his accompaniments. This is particularly important in music accompanied only by a figured bass.

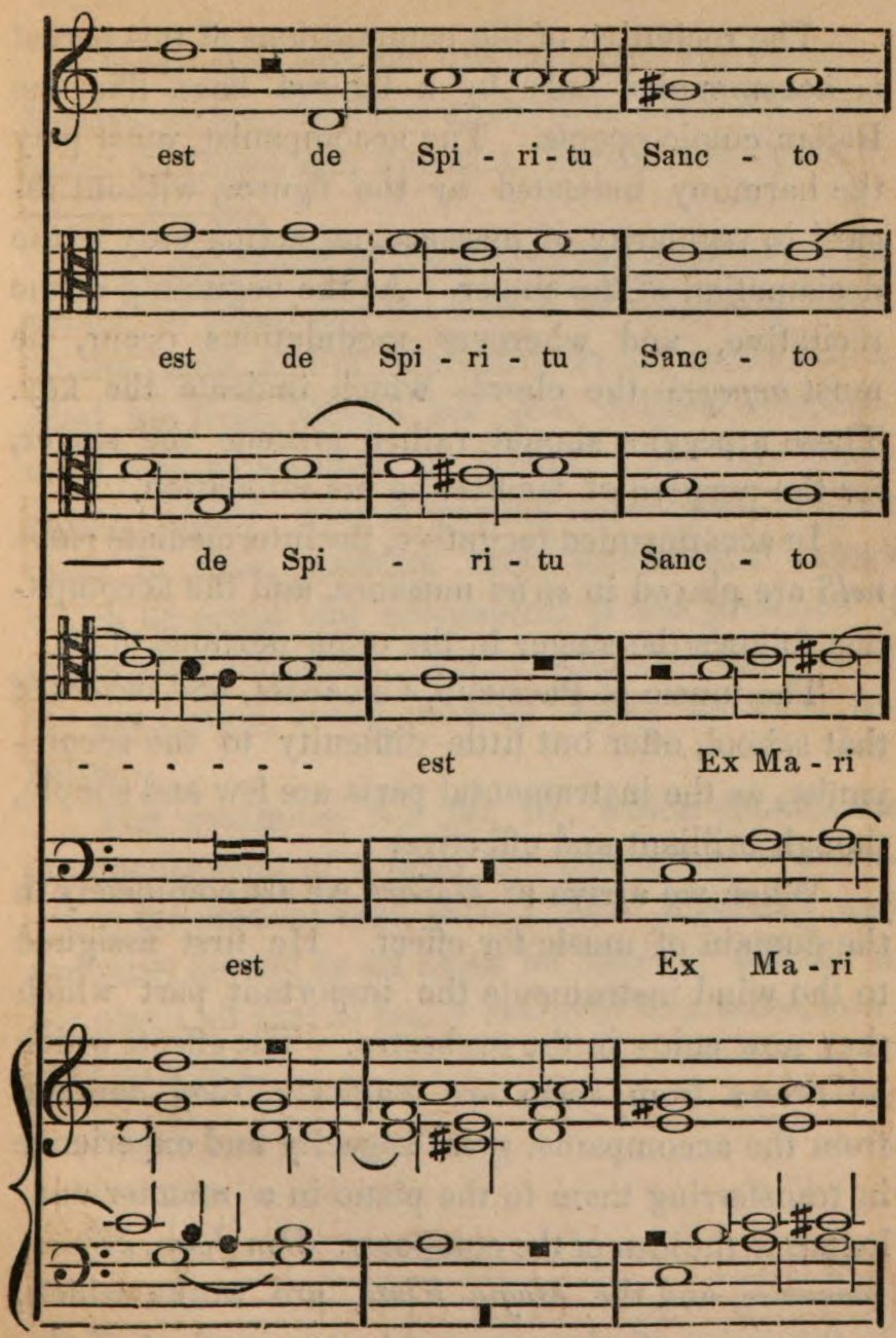
The *slow* movements of the ancient schools are not to be played so slow as those of Rossini, or Beethoven, &c.; while, on the contrary, the *quick* movements must be played with much less rapidity than those of the present day.

To accompany the cantatas, duets, or trios, of Carissimi, Durante, &c. the accompanist must follow the different voices with his eye; playing them as they stand as nearly as possible, wherever any imitations occur, and merely filling up the harmony in three parts only, when that is not the case. See No. 65.

In accompanying the music of Palestrina and authors of that school, we must play the several parts simply as they are written, without adding any other notes by way of filling up the harmony, as in the following example:

From a Mass in A minor, by Palestrina.




est de Spi - ri - tu Sanc - to
est de Spi - ri - tu Sanc - to
de Spi - ri - tu Sanc - to
- - - - - - - est Ex Ma - ri
est Ex Ma - ri

The recitative of the compositions of this period is accompanied only by a figured bass, like the Italian comic operas. The accompanist must play the harmony indicated by the figures, without regard to regularity of measure, attending only to the declamation of the singer. At the beginning of the recitative, and wherever modulations occur, he must *arpeggio* the chords which indicate the key. These arpeggios should rather precede the singer, for the purpose of facilitating his intonation.

In accompanied recitative, the intermediate *ritornelli* are played in *strict* measure, and the accompanist follows the singer in the other portions of it.

The music of Paesiello, Cimarosa, and others of that school, offer but little difficulty to the accompanist, as the instrumental parts are few and simple, though brilliant and effective.

When we arrive at *Mozart*, we are completely in the domain of music for effect. He first assigned to the wind instruments the important part which they now enjoy in the orchestra. The effects which he draws from them are magical; they demand from the accompanist great sagacity and experience in transferring them to the piano in a manner analogous to the idea of the composer. *Don Juan*, *Figaro*, *Idomeneo*, and the *Magic Flute*, are works which, in this point of view, cannot be too much studied.

When the student has mastered the works of Mozart, he may proceed to the still more elaborate scores of Cherubini, Spontini, Rossini, and his imitators, &c. &c.

The obligation of discerning the intention of his author, of imagining the means of rendering them on the piano, and of expressing in his performance what he feels, should not give to his accompaniment the appearance of labour. He has other duties to fulfil: that of guiding the singers, keeping them in time, assisting their intonation; things which he could not accomplish if his presence of mind were disturbed. To be calm and vigorous at the same time, is the problem which he must resolve.

The examples No. 66, 67, which contain the commencement of a mass by Cherubini, will convince the student that, with a little ingenuity and practice, he will in all cases be able to transfer to his piano all that is really essential in a score, however complex.

Chap. V.

As the art of constructing or of reading from a score supposes a competent knowledge of harmony and composition, we shall conclude by recommending the following theoretical works to the student, the whole of which are published only by Messrs. R. Cocks and Co.

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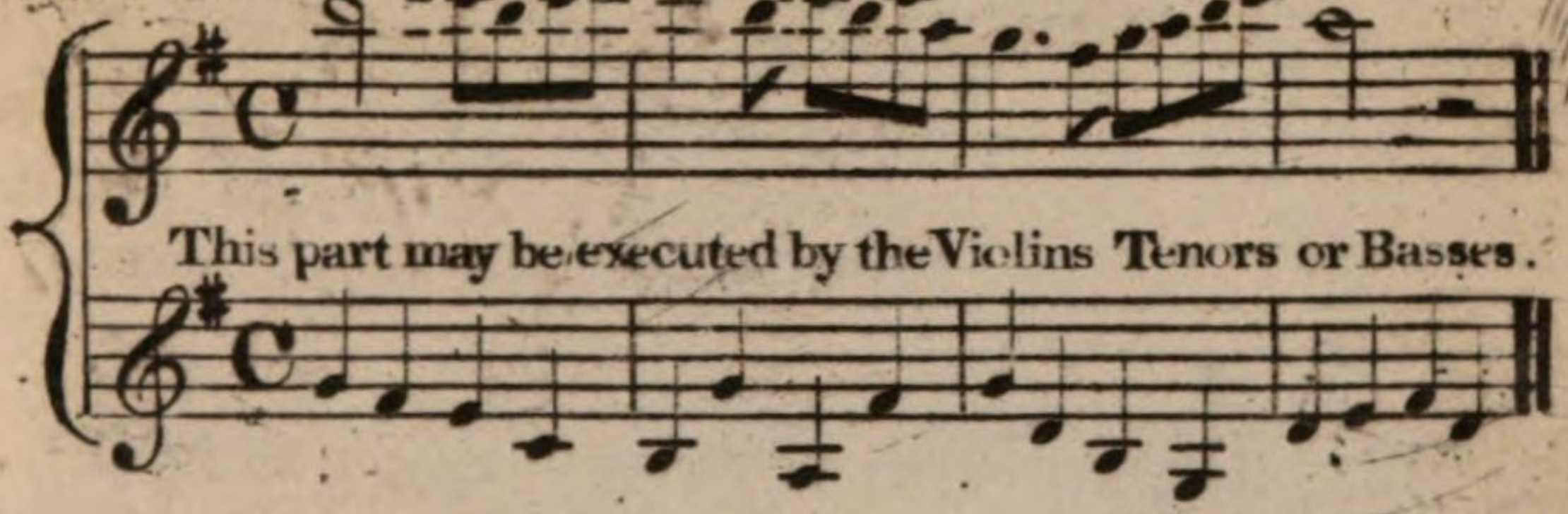

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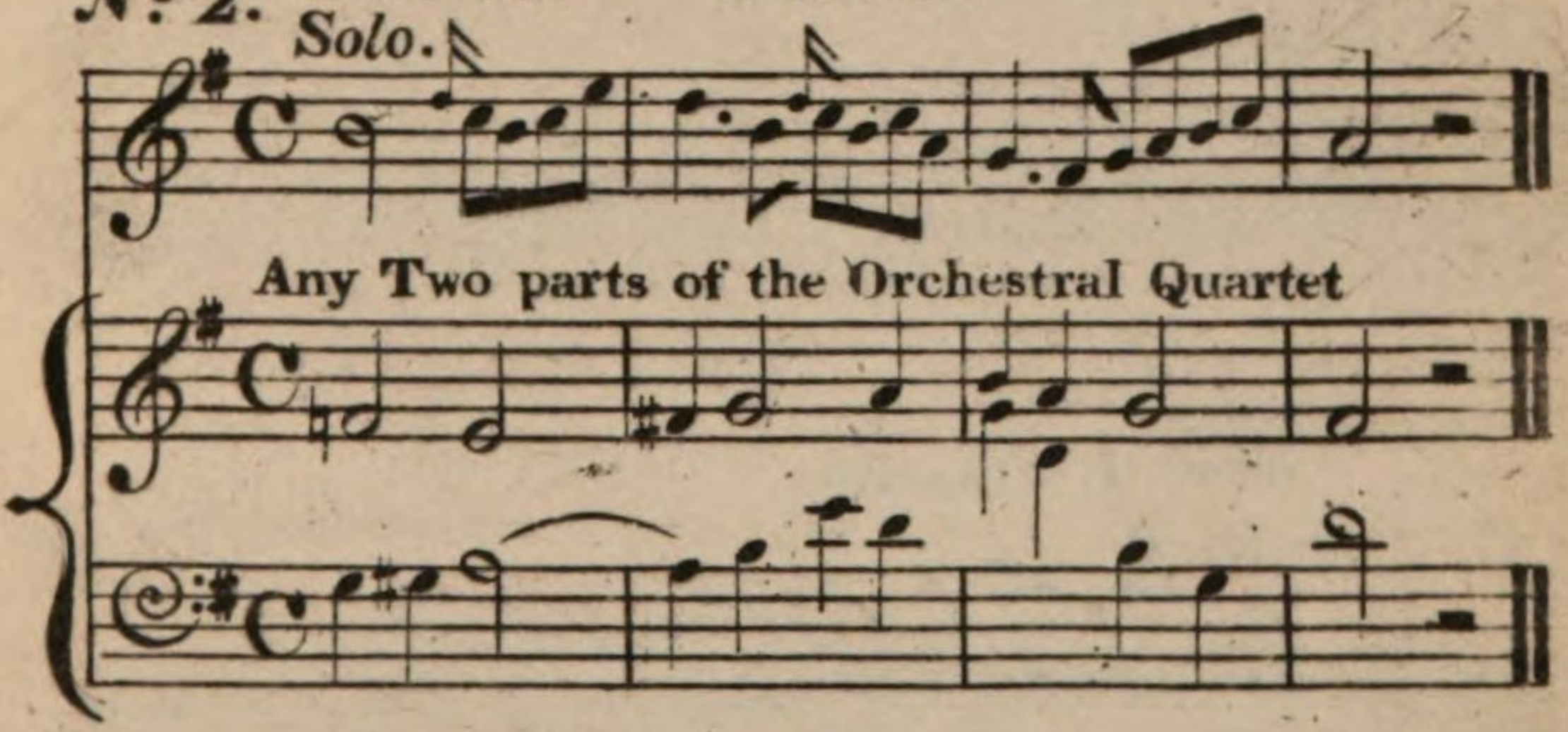

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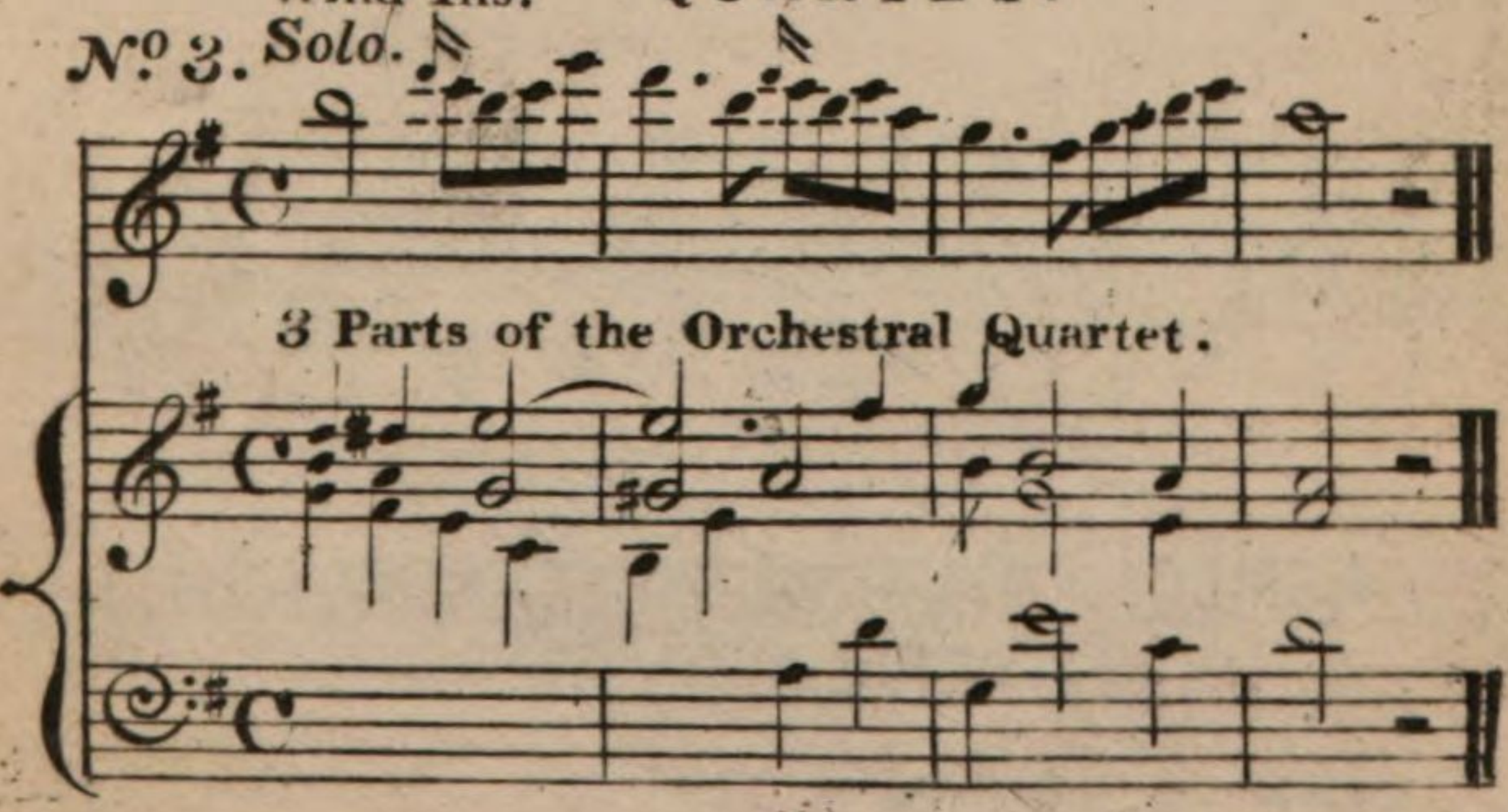

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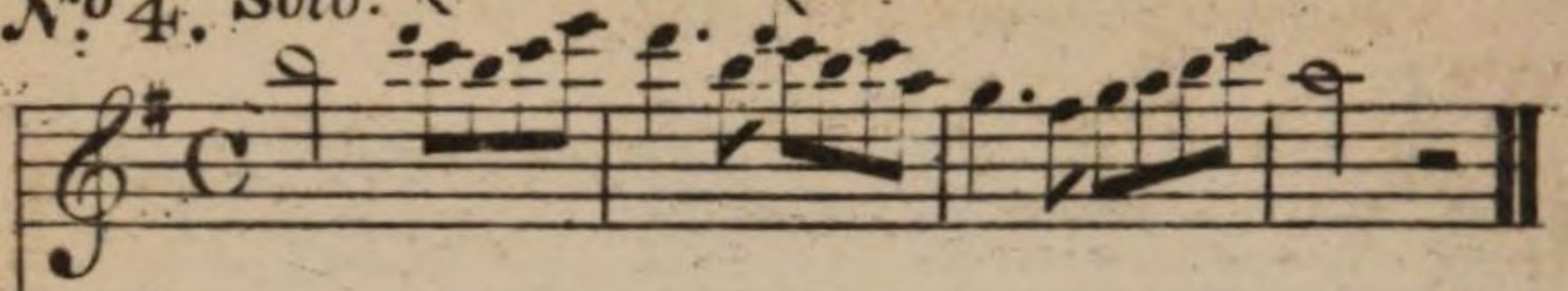

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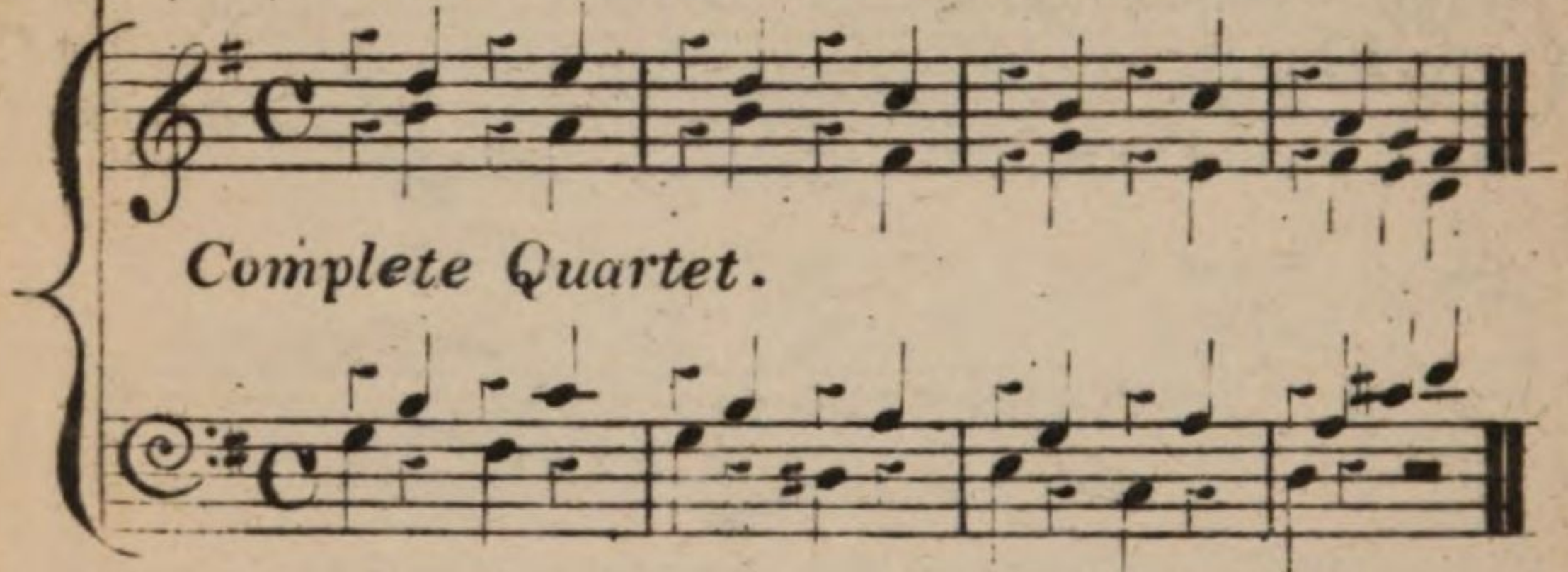

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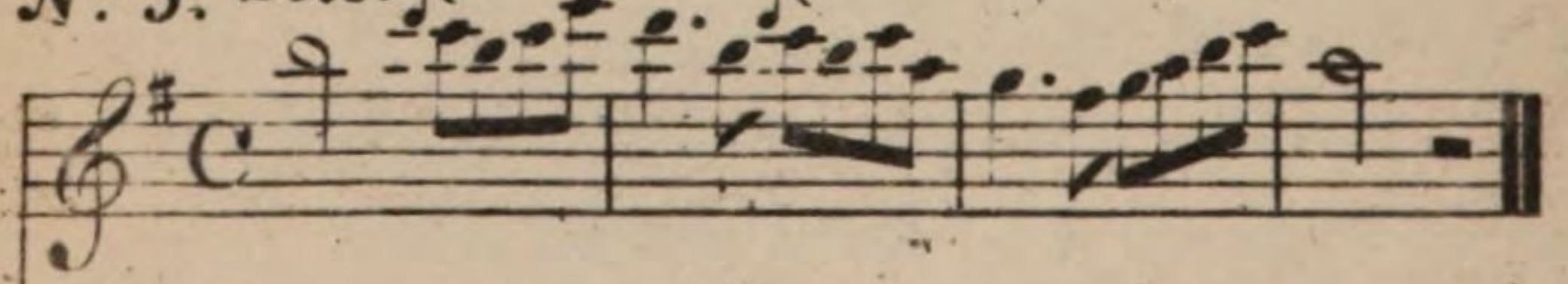

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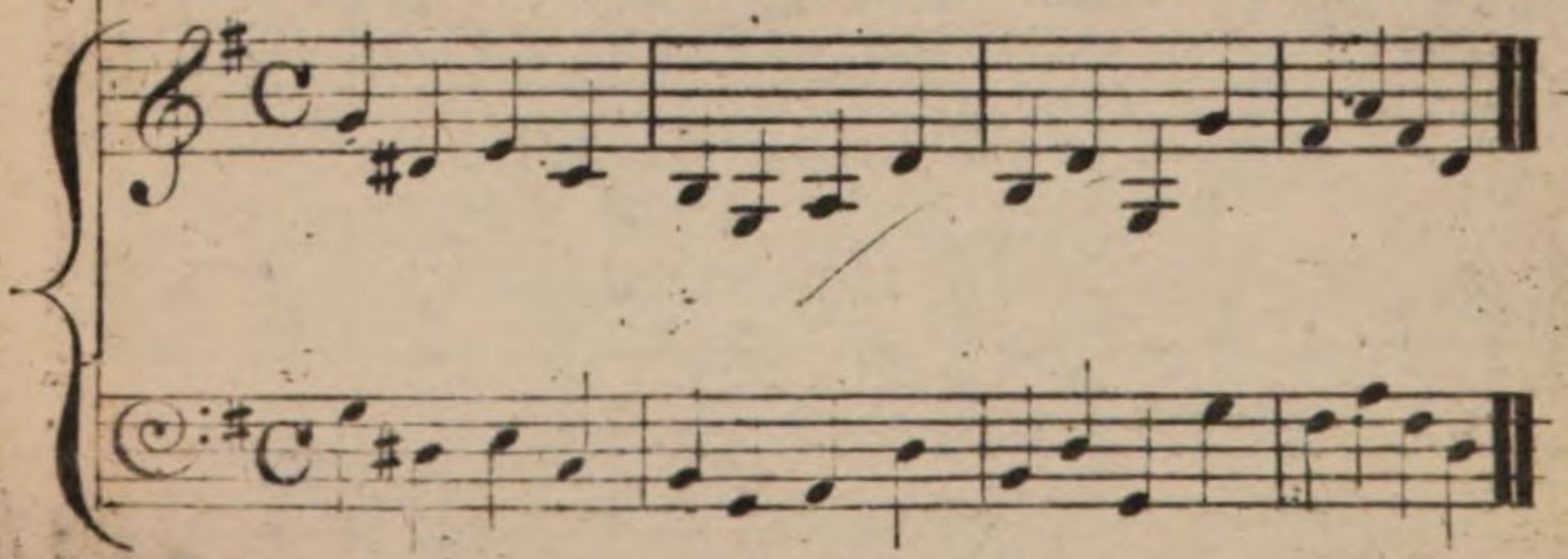
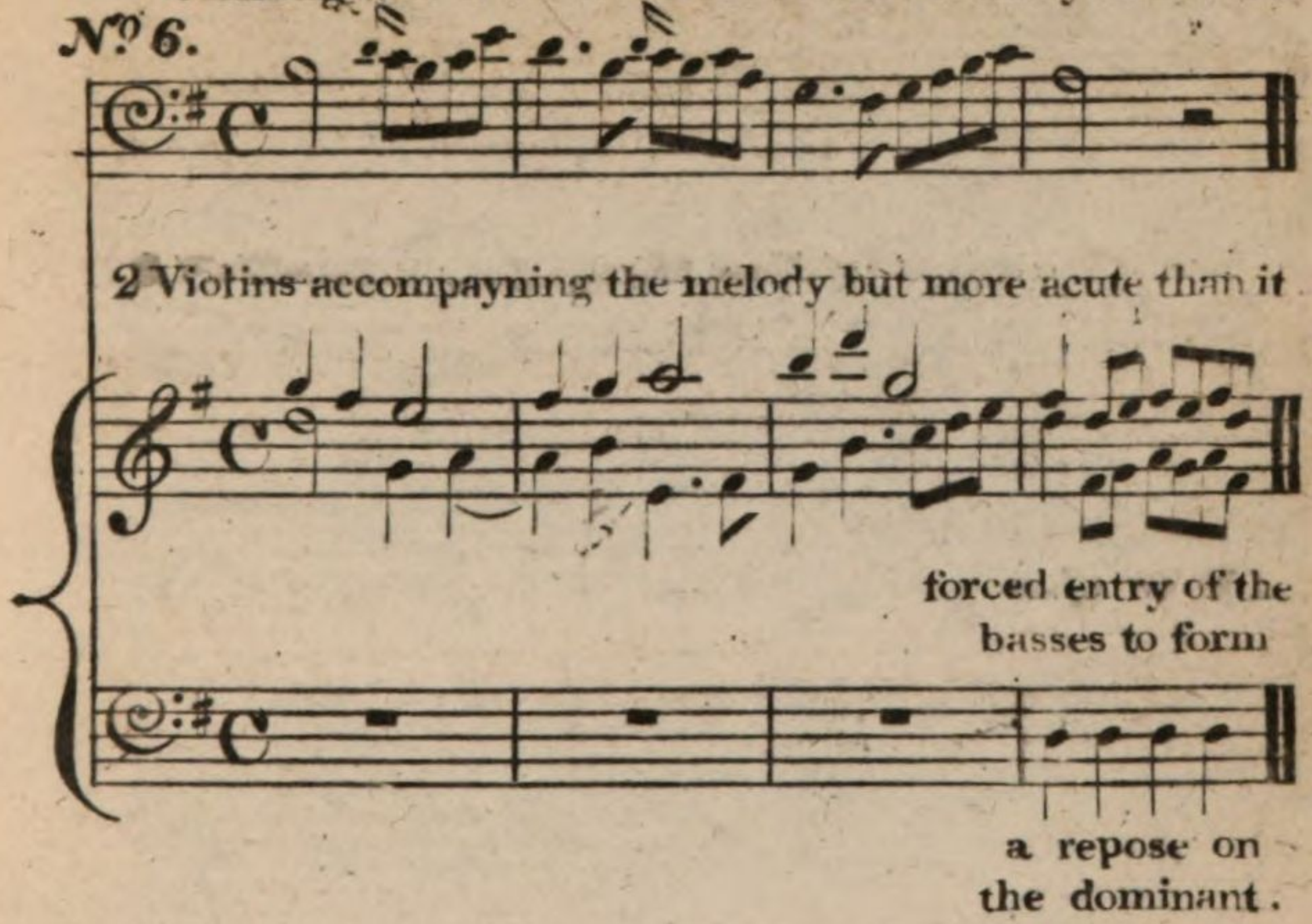


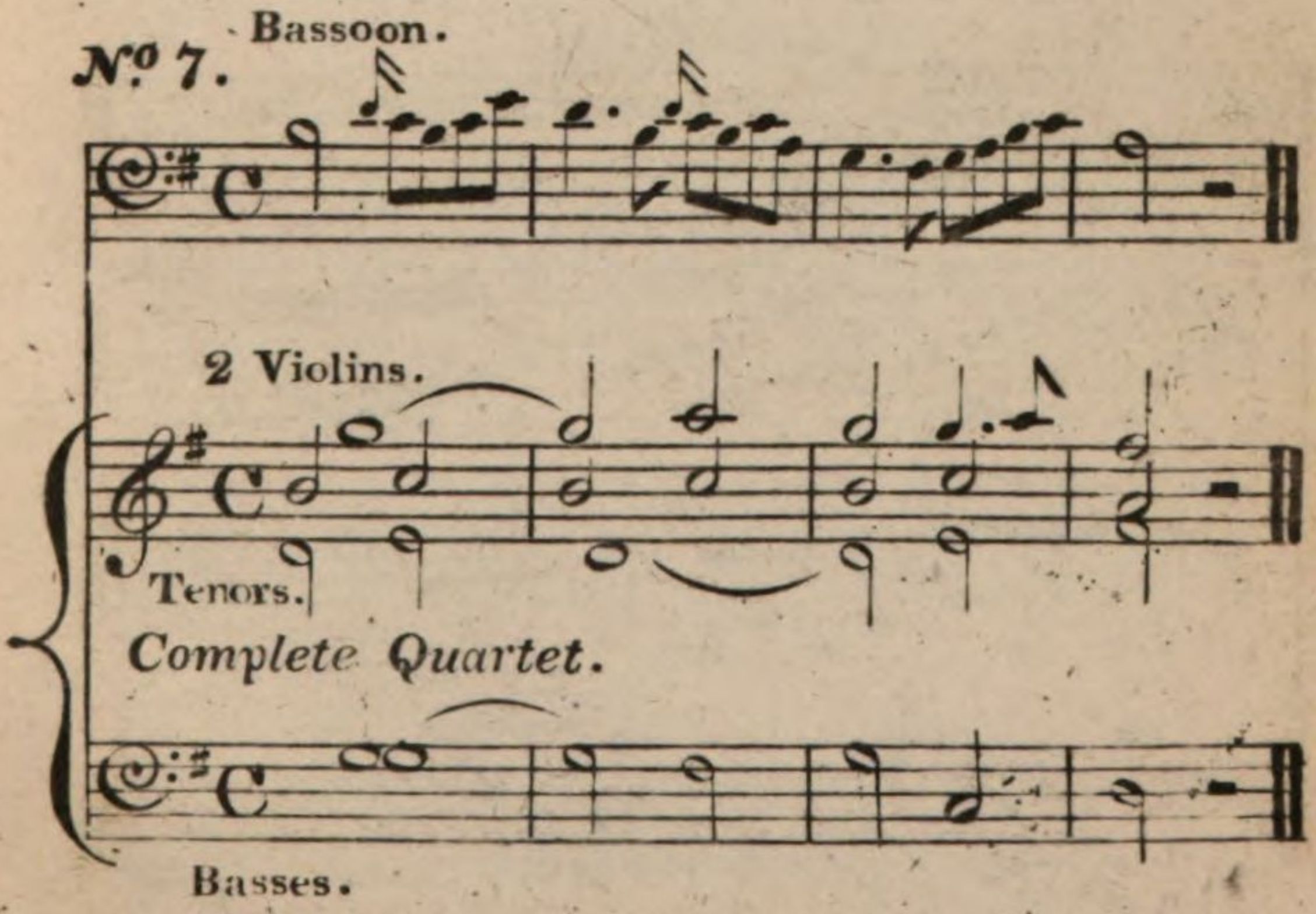
Bassoon Solo.

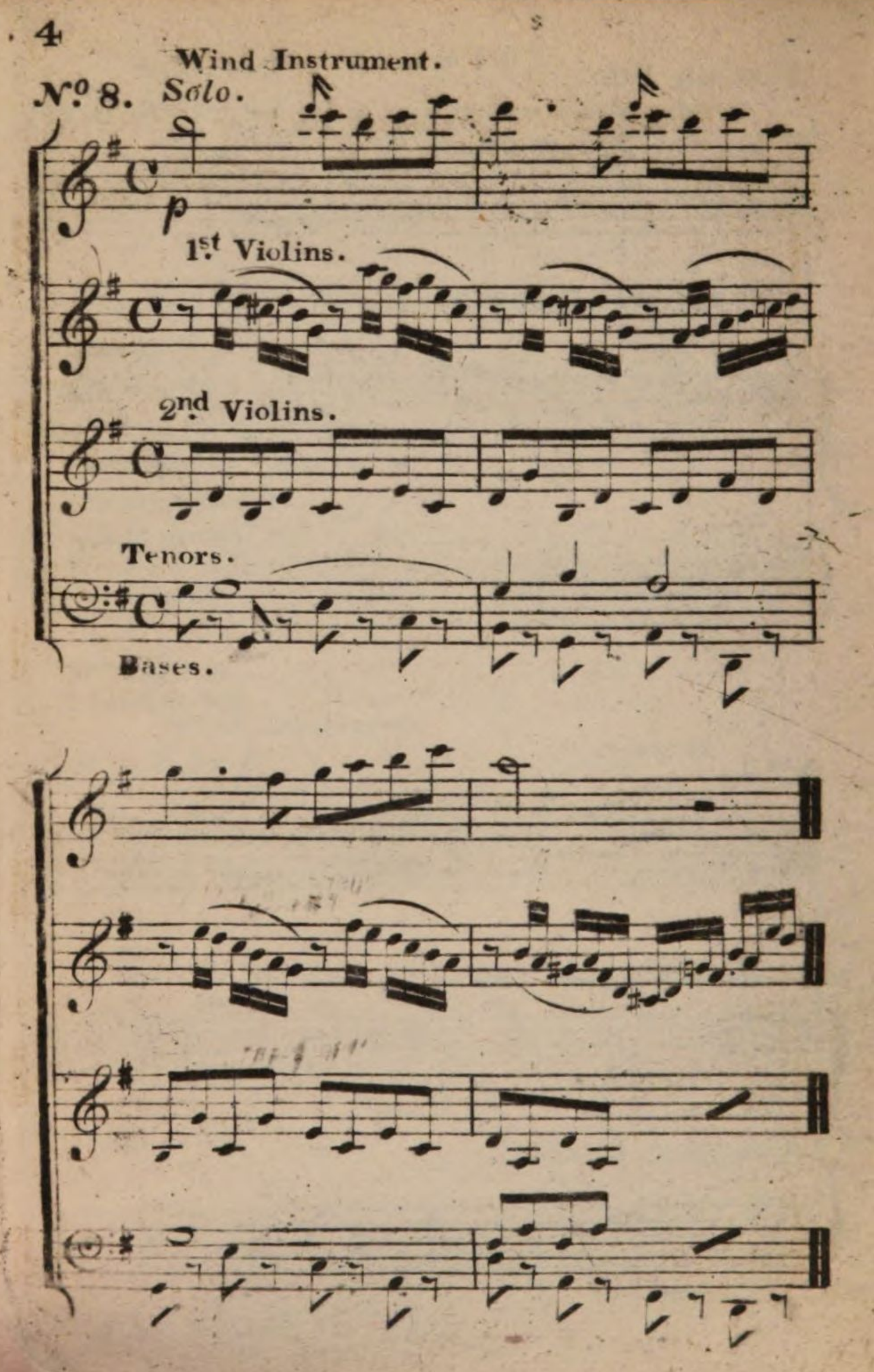
forming also a correct Bass to the harmony above it.

No. 6.



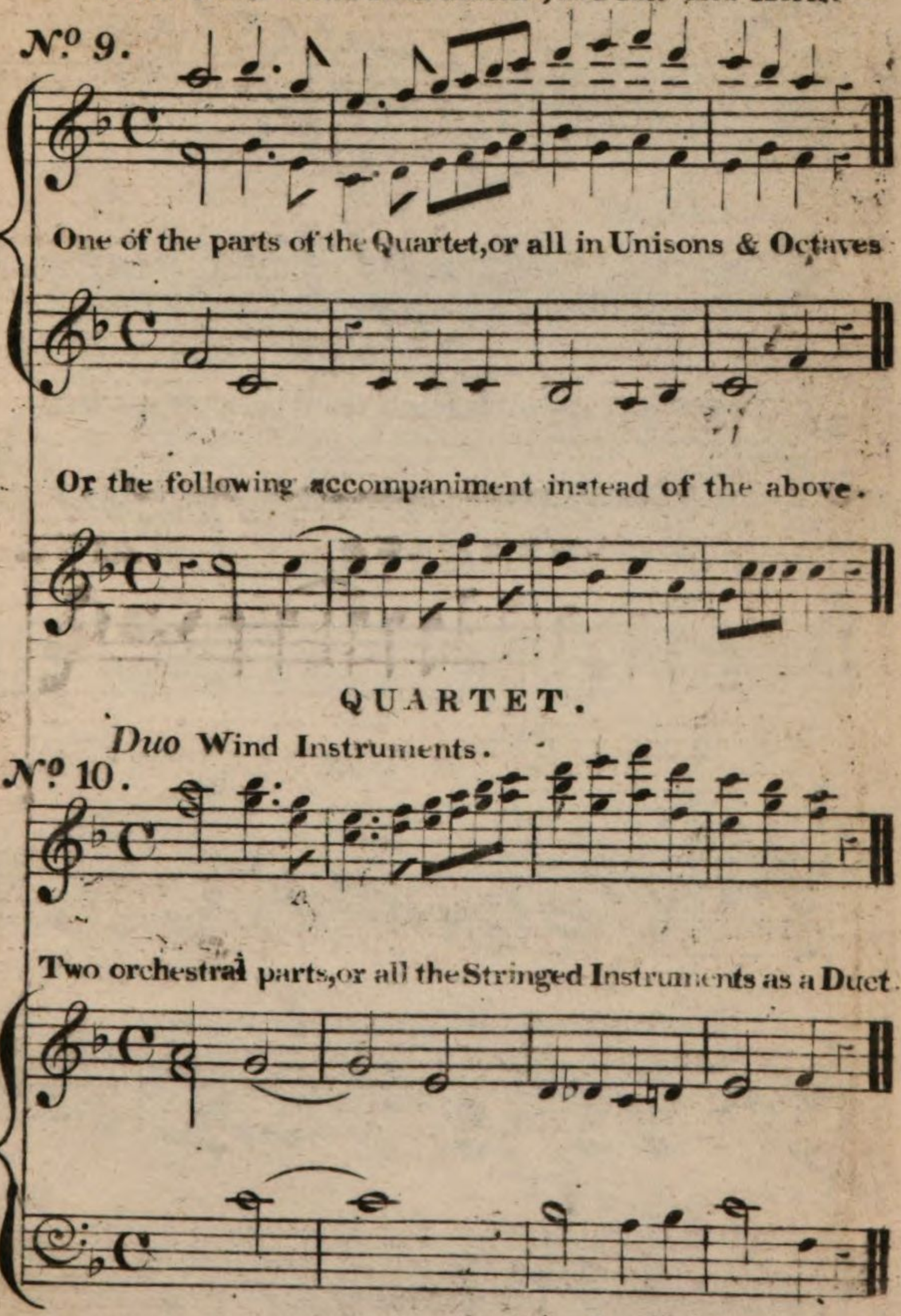
No. 7.




Wind Instrument.
Nº 8. Solo.
p
1st Violins.
2nd Violins.
Tenors.
Bases.

Duo for 2 Wind Instruments, as Flute and Horn.

Nº 9.



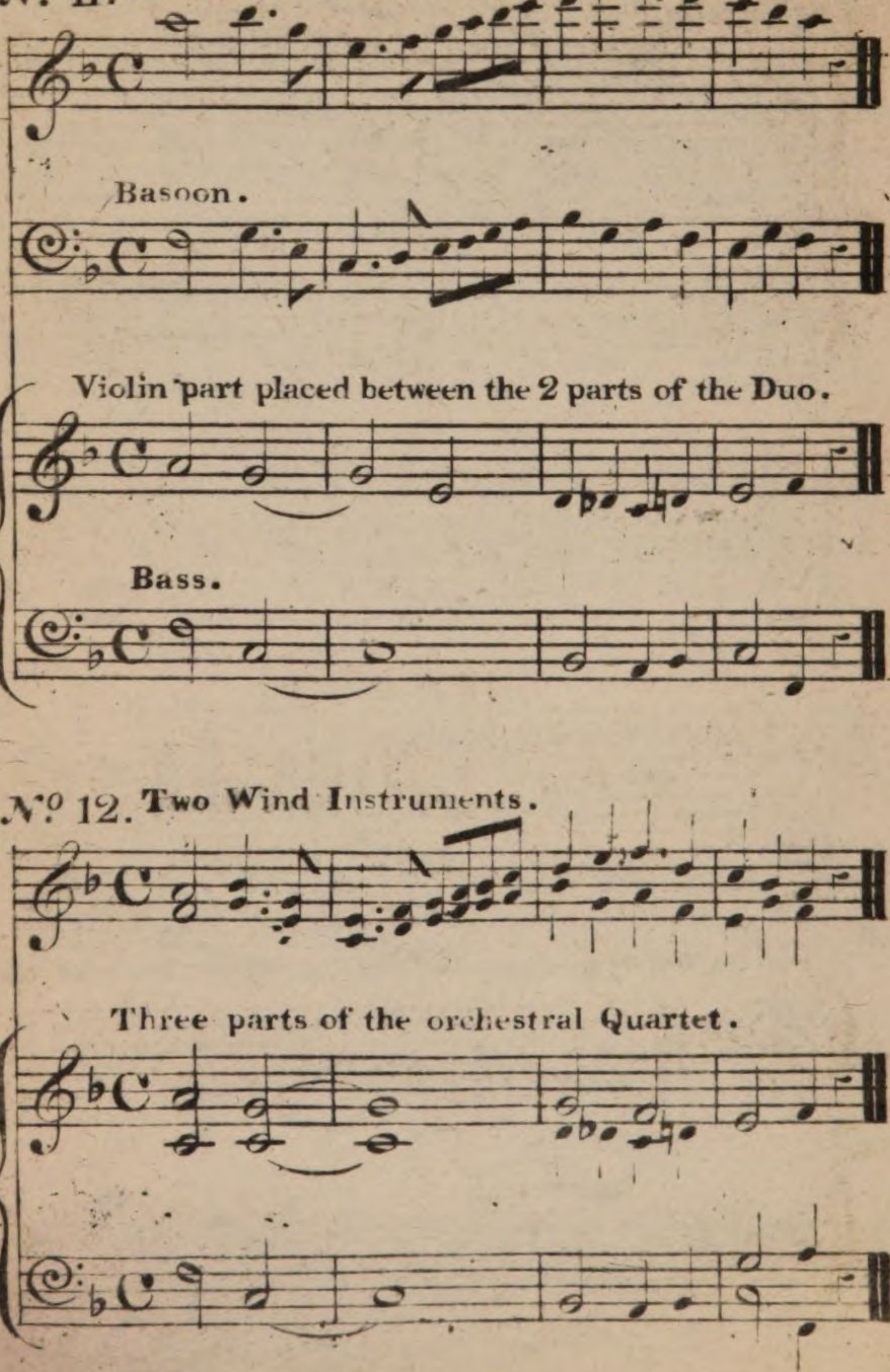
QUARTET.

Duo Wind Instruments.

Nº 10.

QUARTET.

No. 11. Flute.

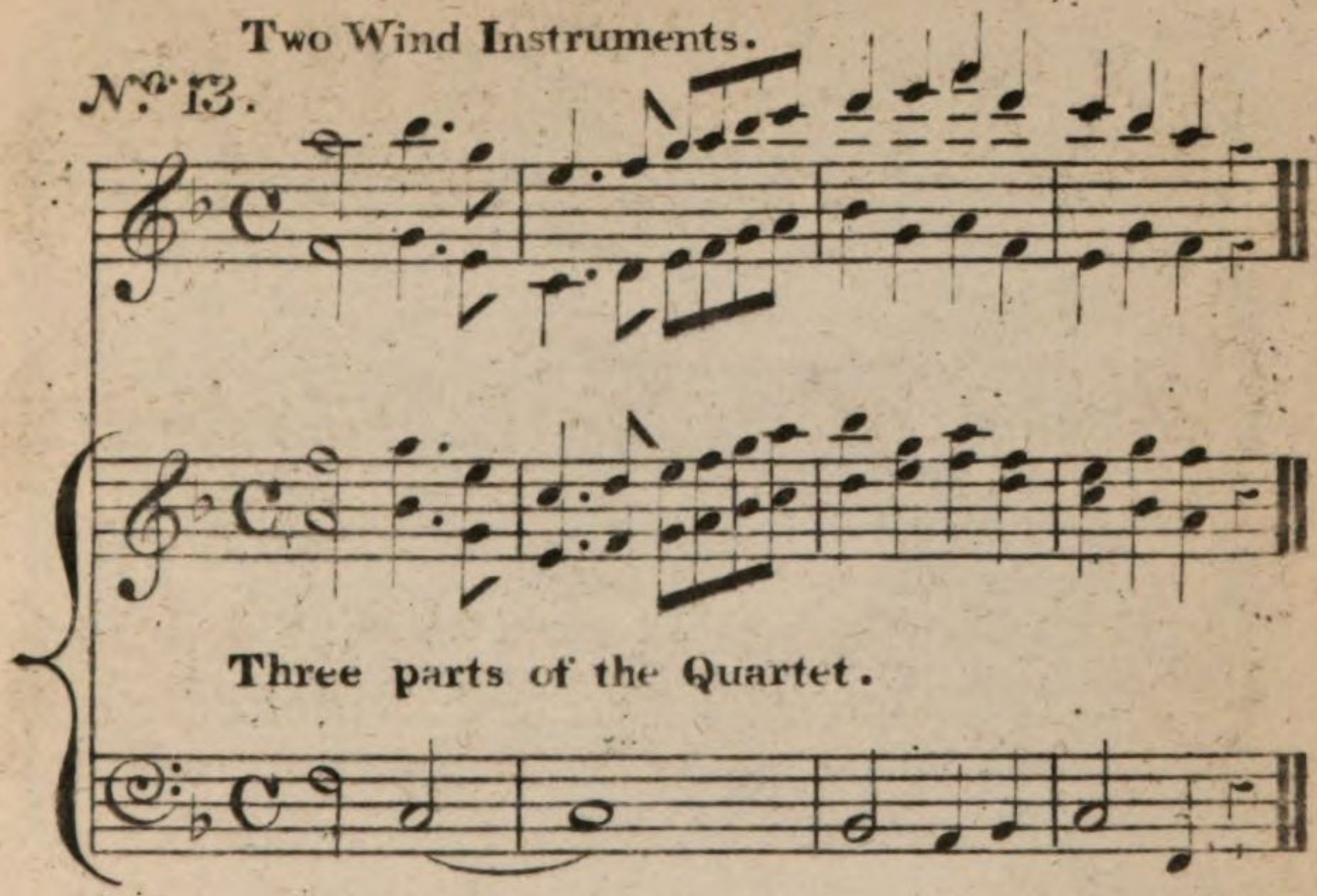


No. 12. Two Wind Instruments.

Three parts of the orchestral Quartet.

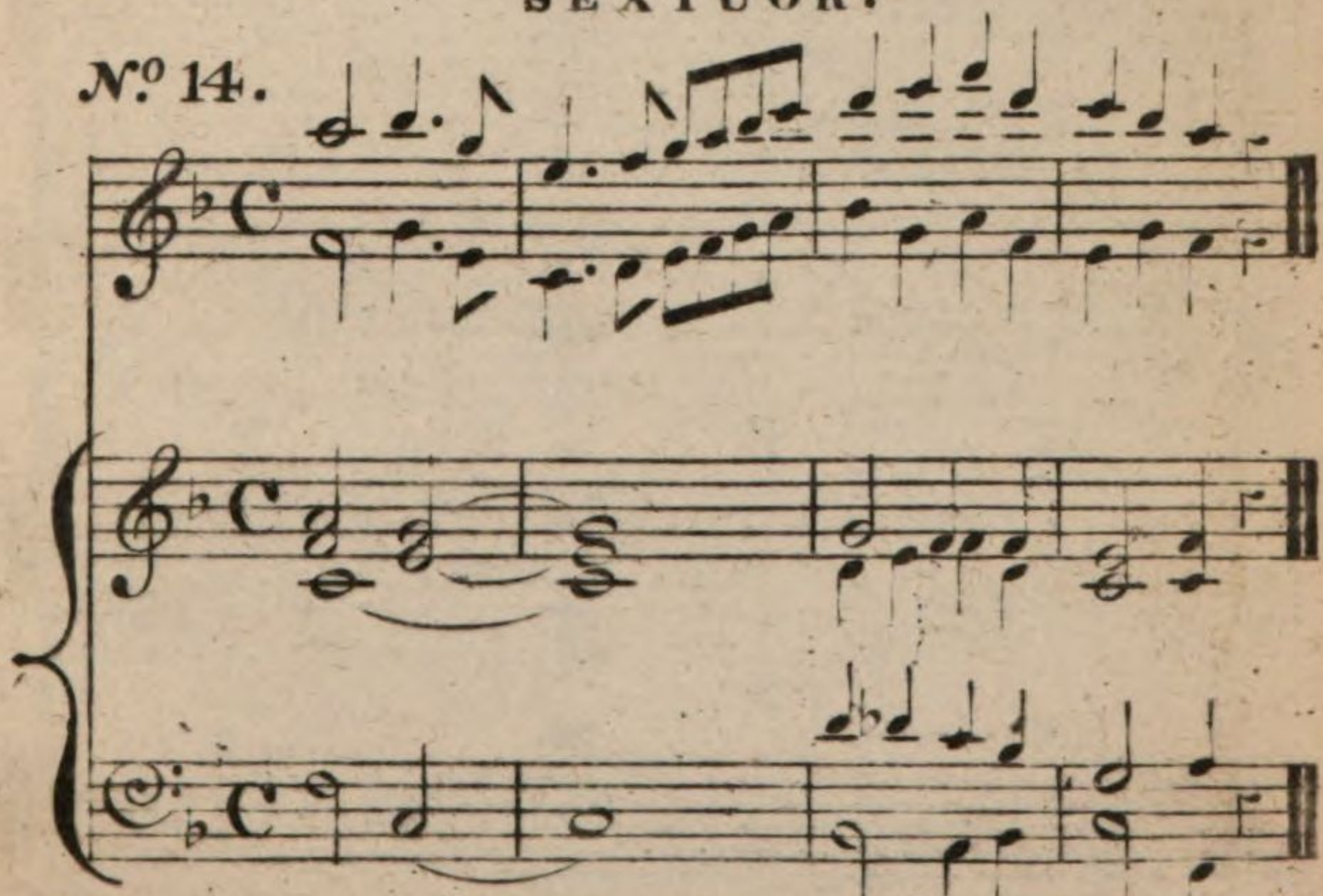
Two Wind Instruments.

Nº 13.

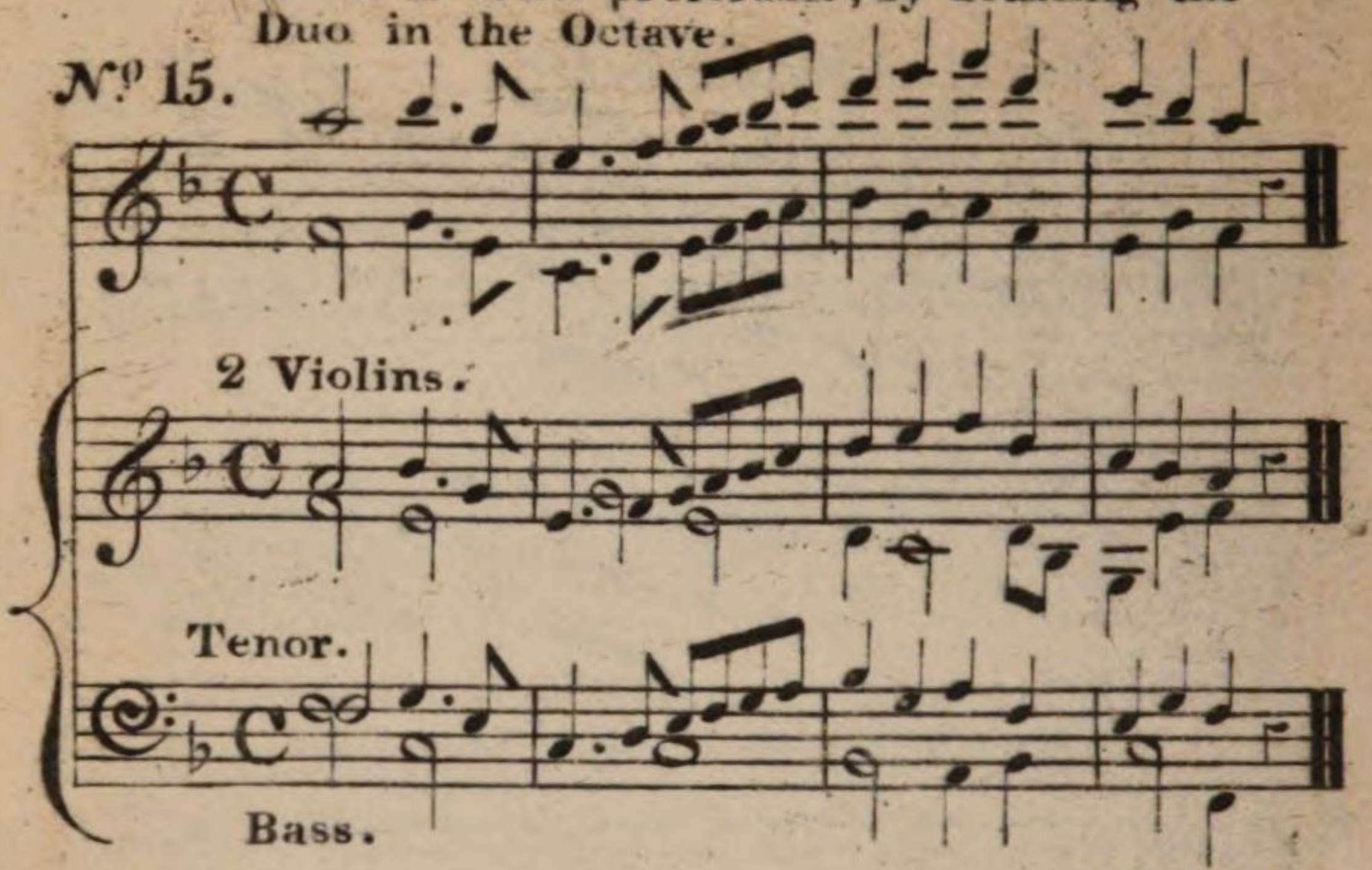


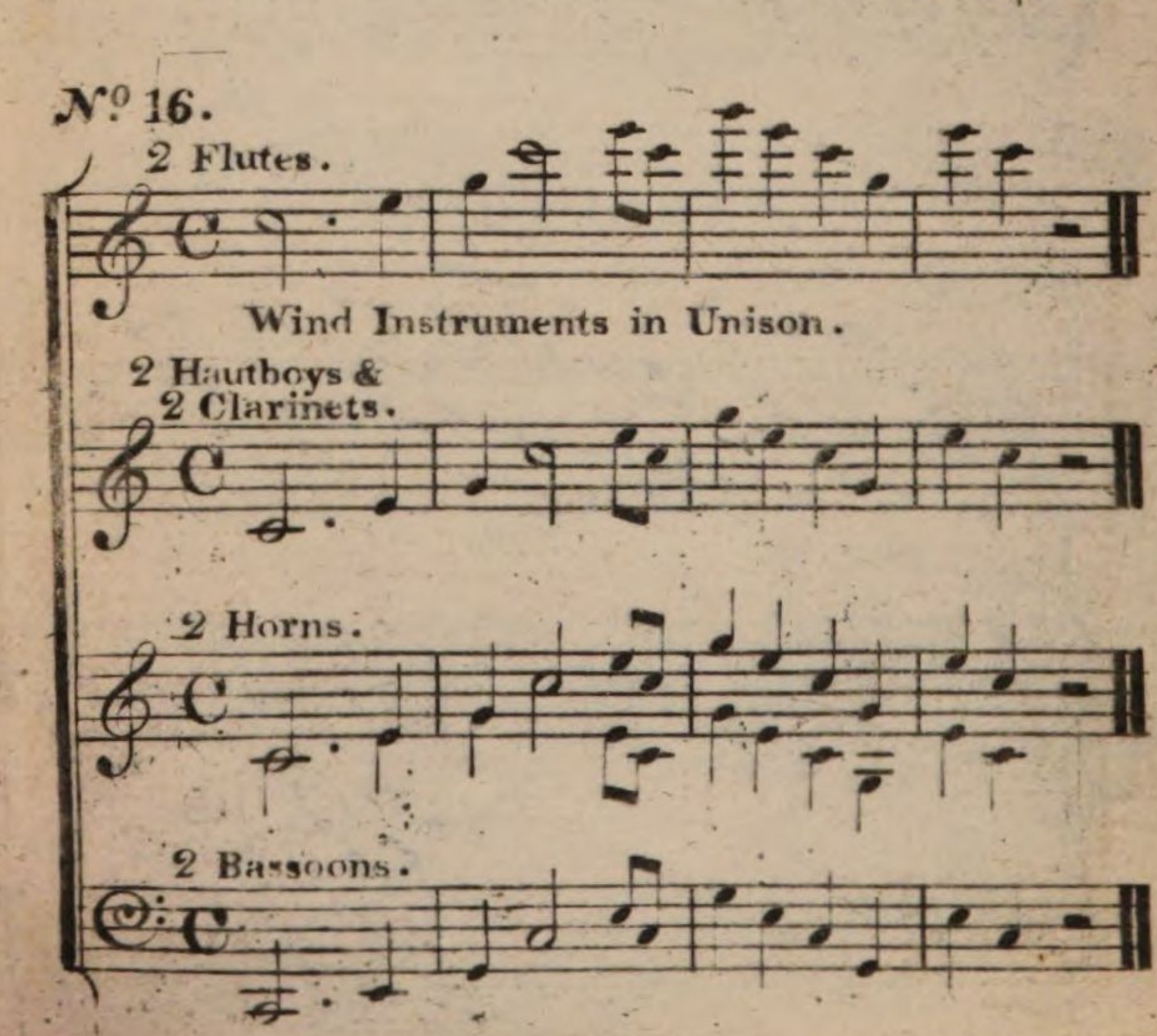
SEXTUOR.

Nº 14.

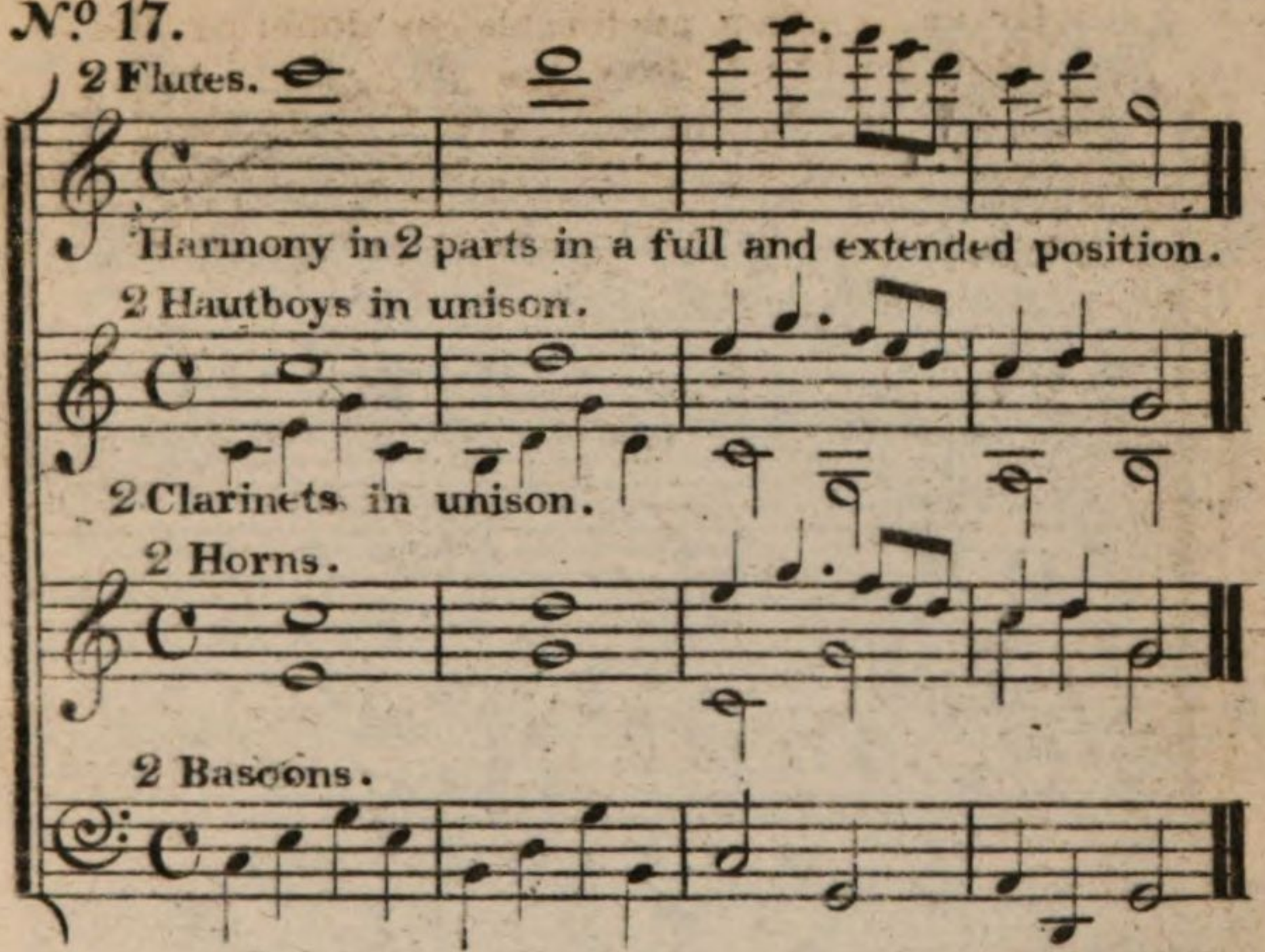


Or as is often preferable, by doubling the Duo in the Octave.

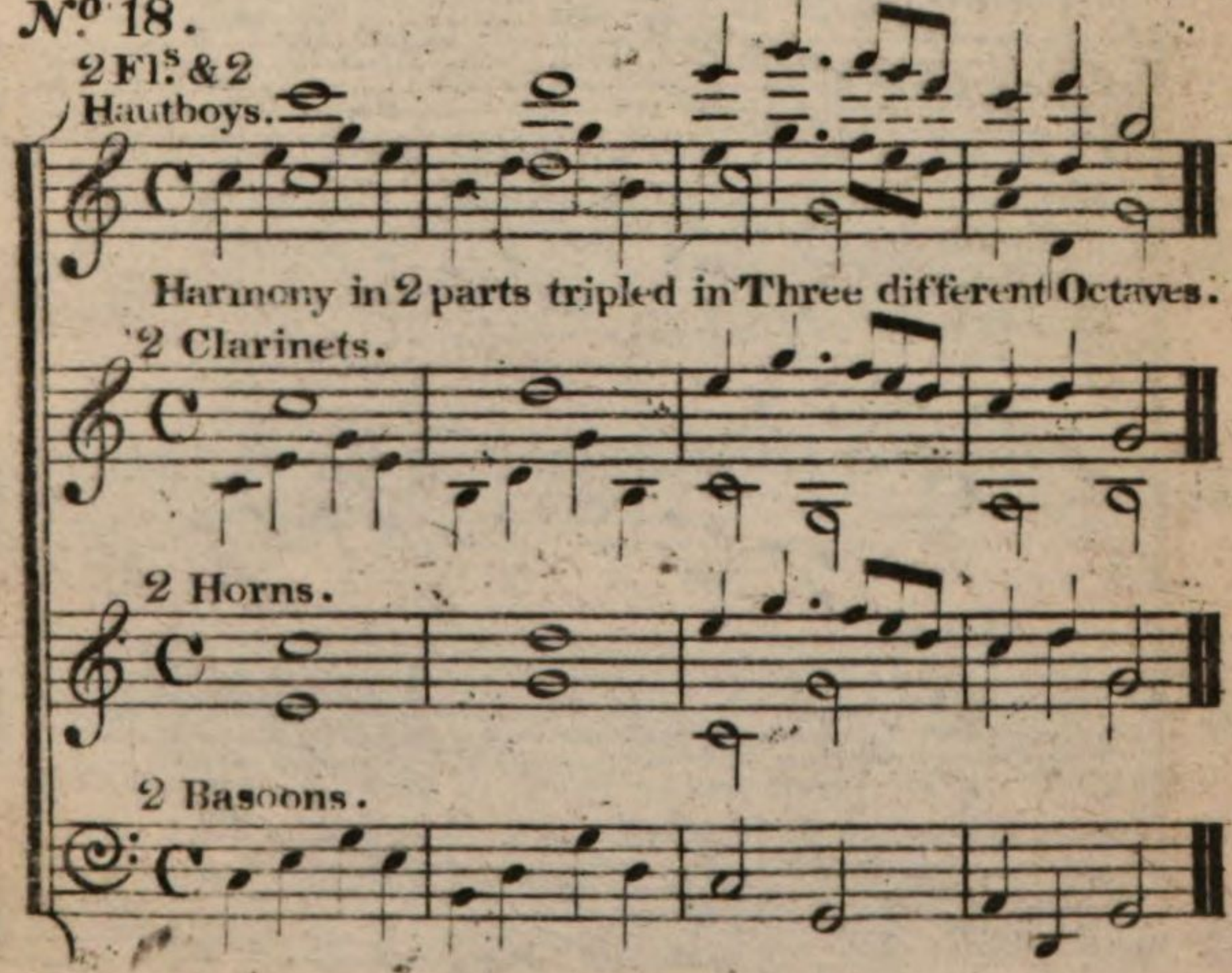




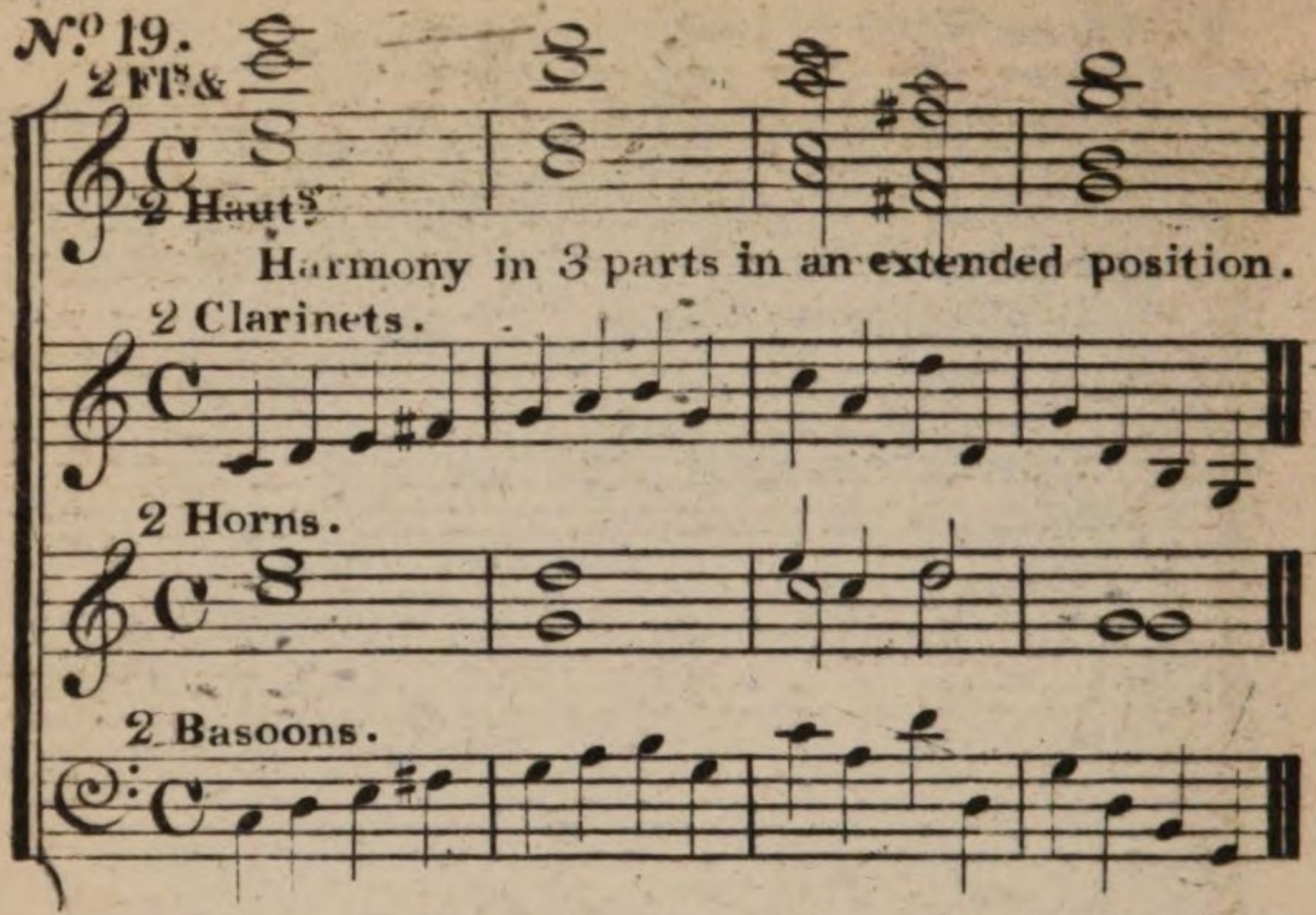
Nº 17.


2 Flutes.
Harmony in 2 parts in a full and extended position.
2 Hautboys in unison.
2 Clarinets in unison.
2 Horns.
2 Basoons.

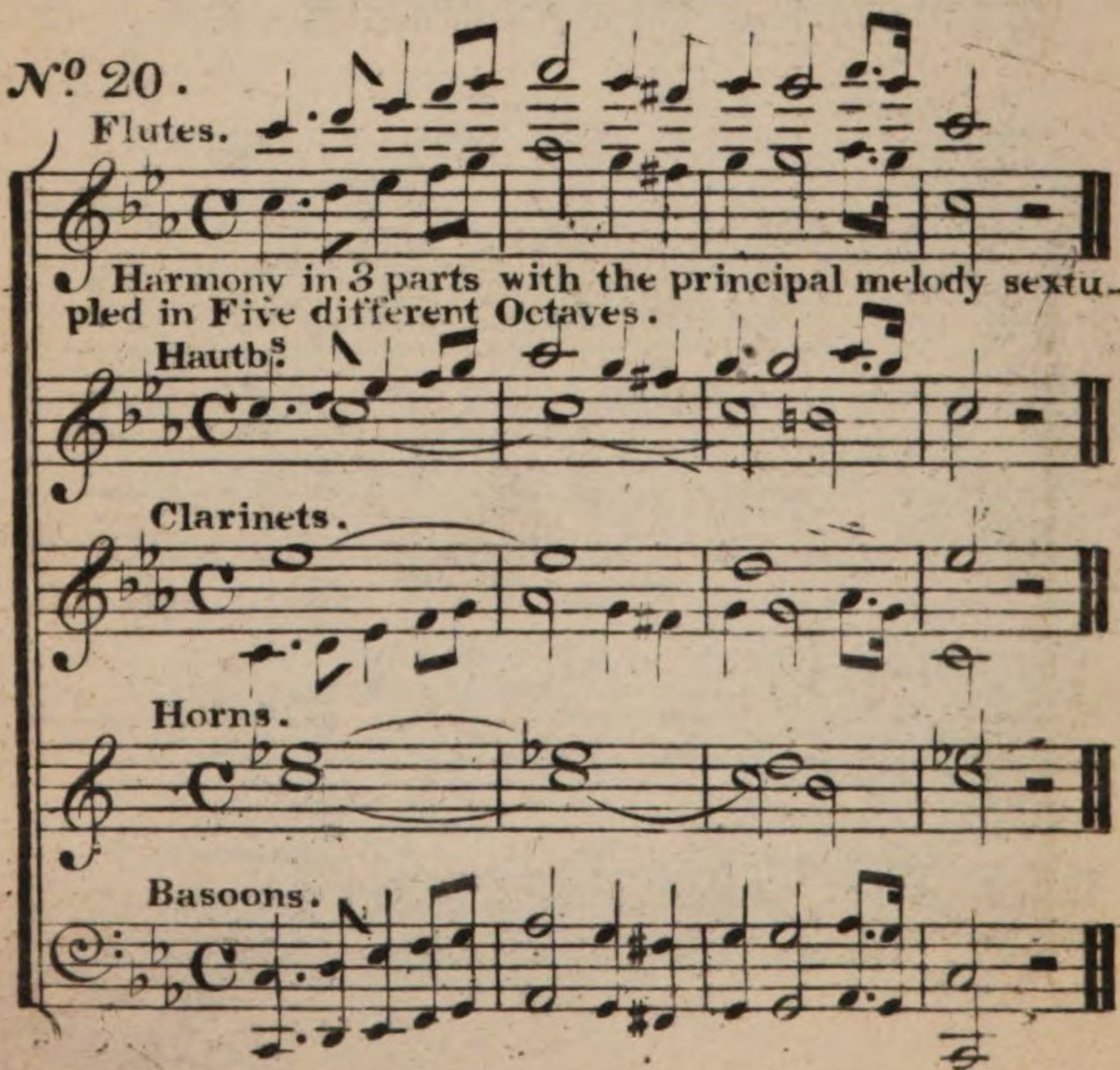
Nº 18.

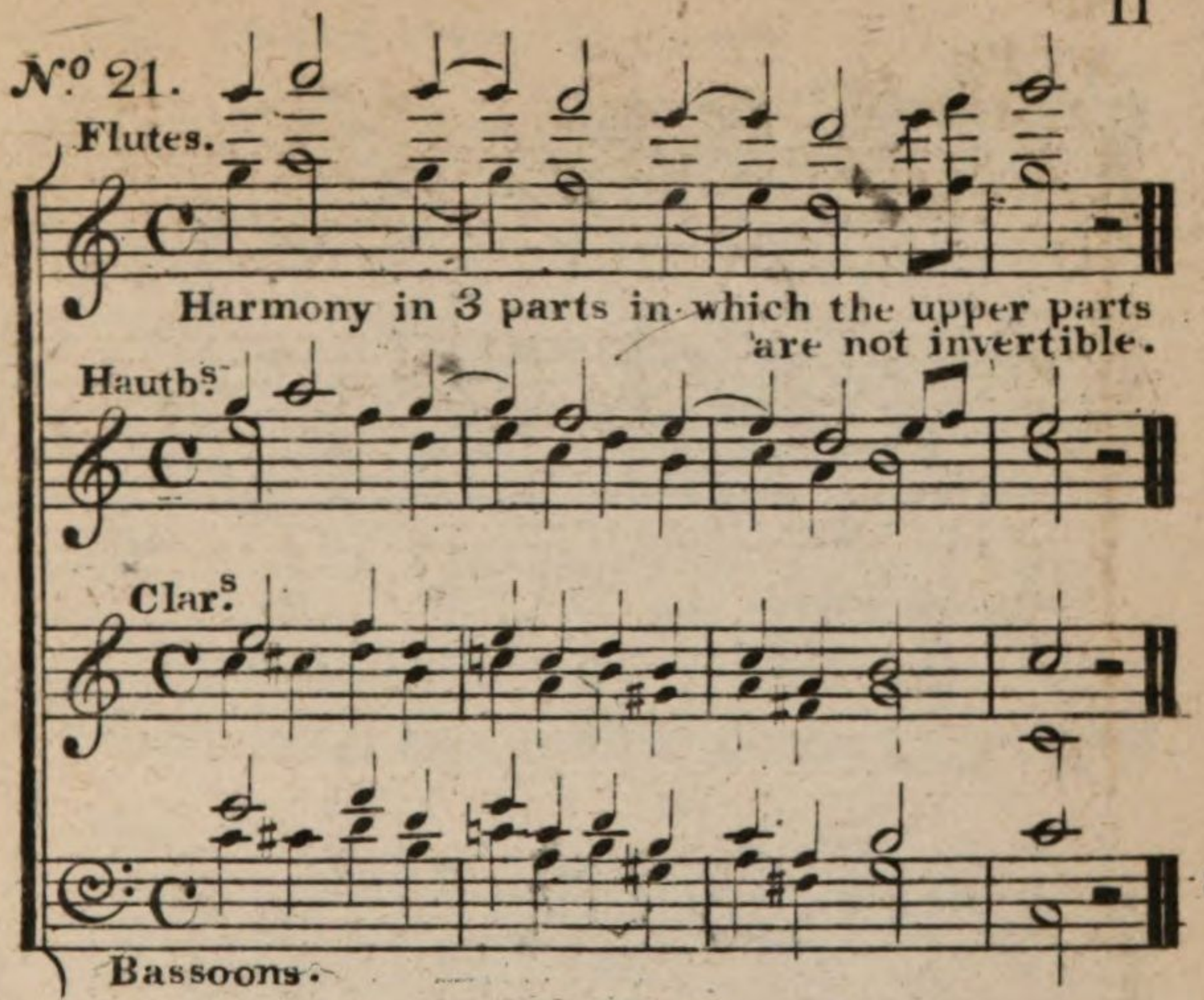

2 Flⁿ & 2 Hautboys.
Harmony in 2 parts tripled in Three different Octaves.
2 Clarinets.
2 Horns.
2 Basoons.

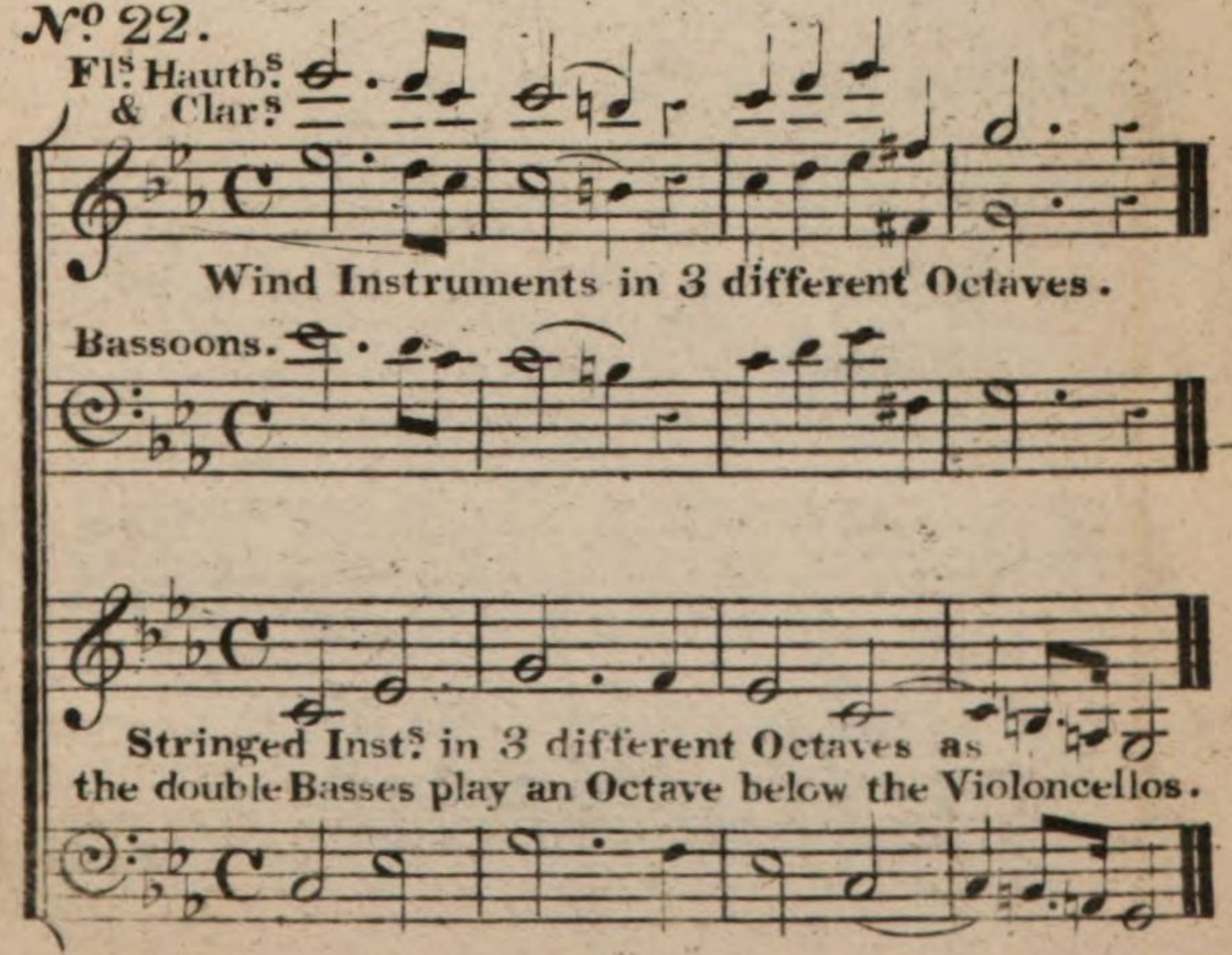
Nº 19.

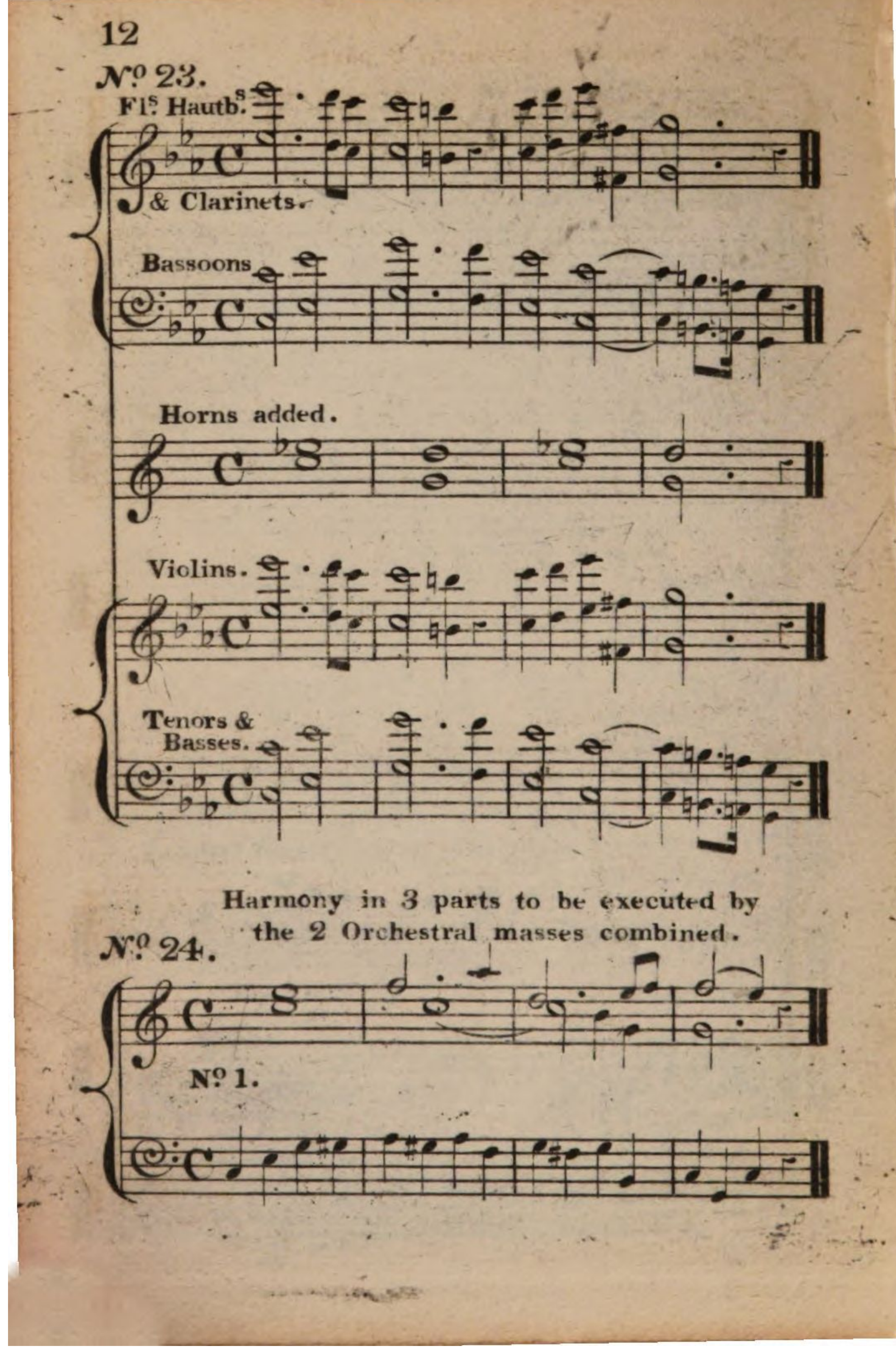

2 Flts &
2 Hautbs
Harmony in 3 parts in an extended position.
2 Clarinets.
2 Horns.
2 Basoons.

Nº 20.

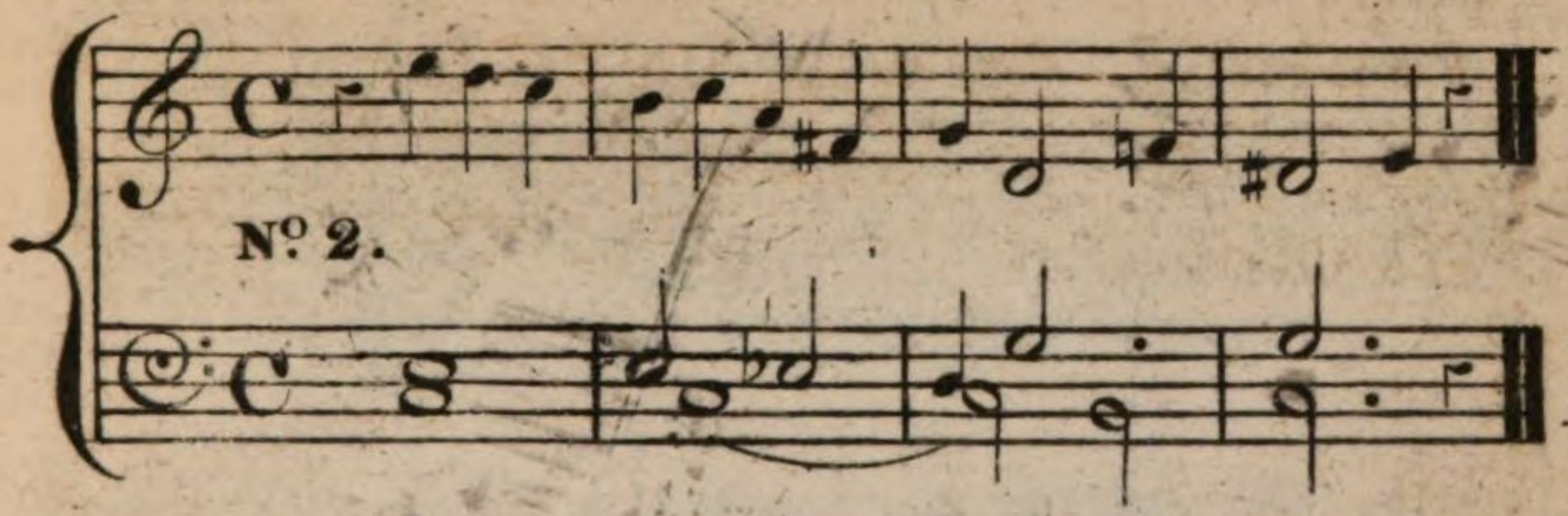

Flutes.
Harmony in 3 parts with the principal melody sextupled in Five different Octaves.
Hautbs.
Clarinets.
Horns.
Basoons.


Nº 21.
Flutes.
Harmony in 3 parts in which the upper parts are not invertible.
Hautbs.
Clars.
Bassoons.

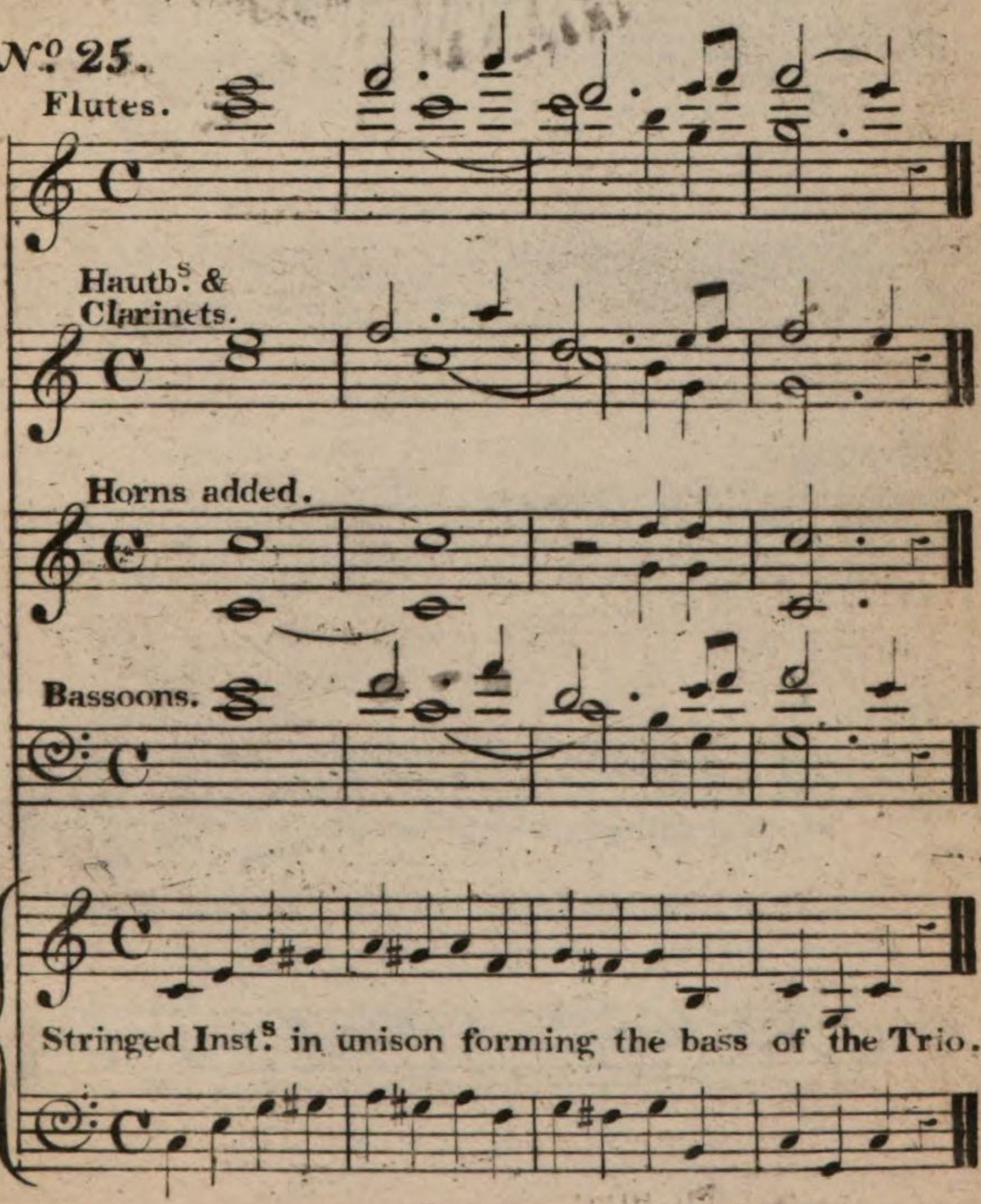

Nº 22.
Fls. Hautbs. & Clars.
Wind Instruments in 3 different Octaves.
Bassoons.
Stringed Insts. in 3 different Octaves as the double Basses play an Octave below the Violoncellos.

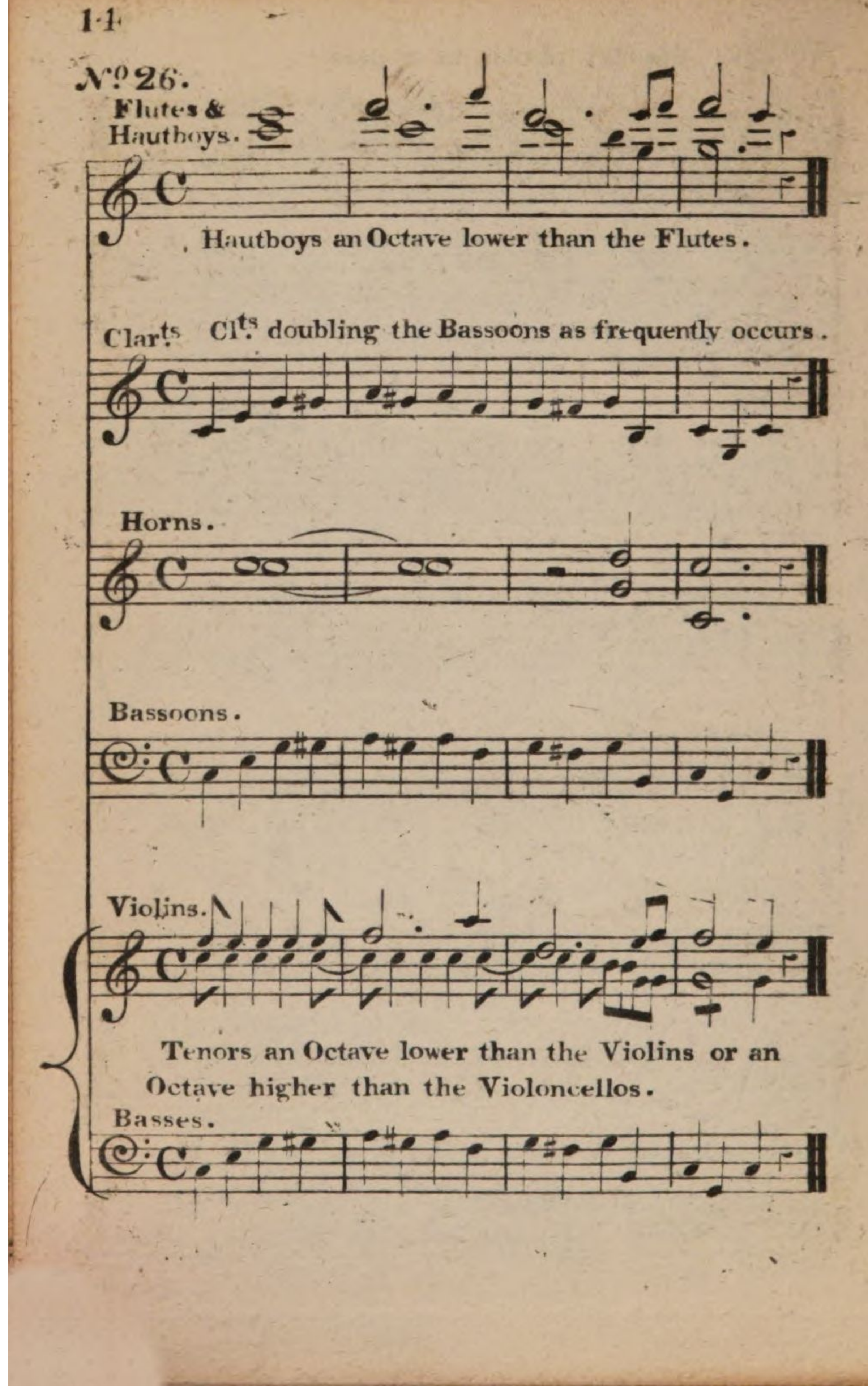

Nº 23.
Flts. Hautbs.
& Clarinets.
Bassoons
Horns added.
Violins.
Tenors &
Basses.
Harmony in 3 parts to be executed by
the 2 Orchestral masses combined.
Nº 24.
Nº 1.

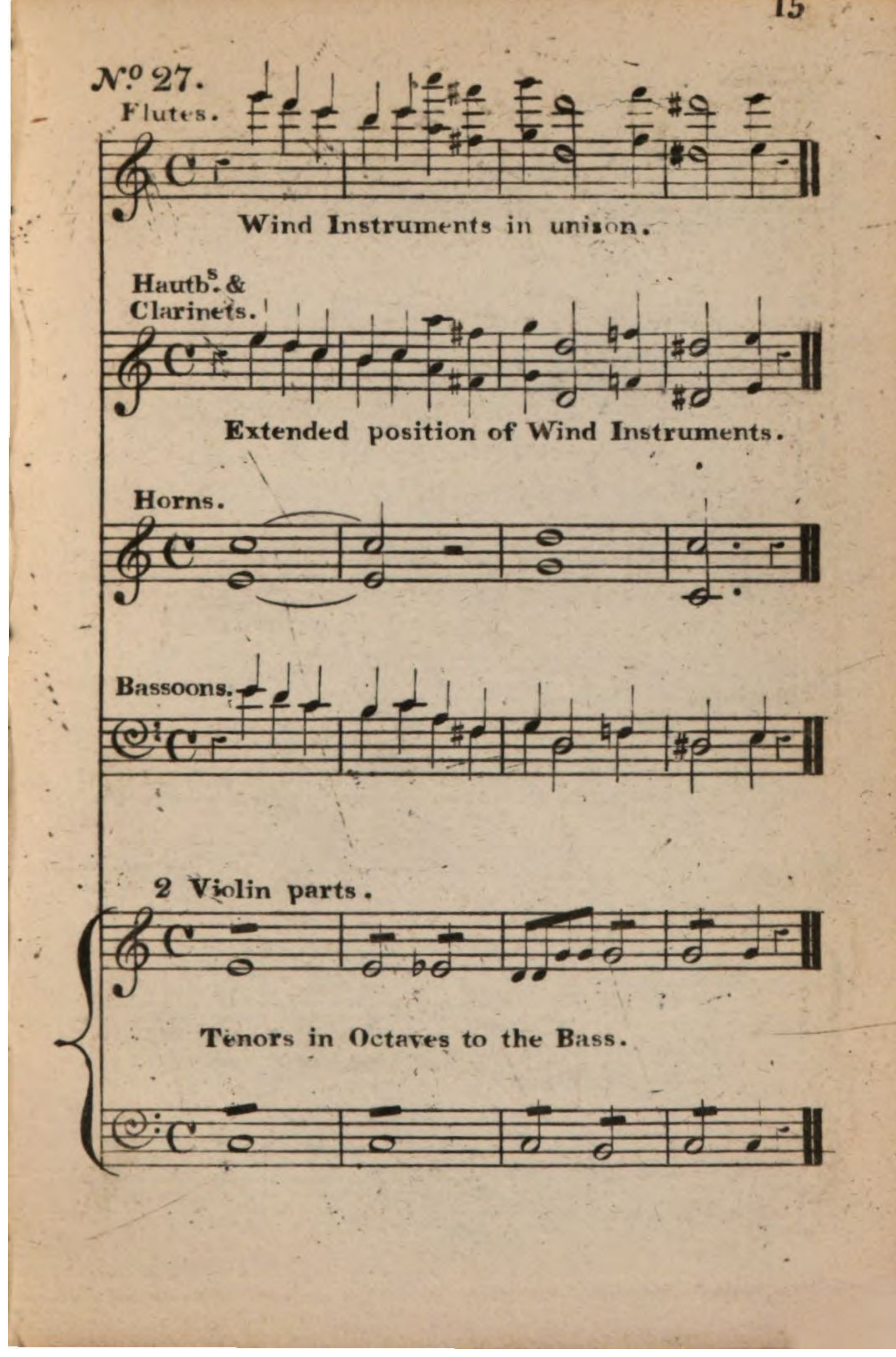
Nº 24. Similar phrase in 3 parts.

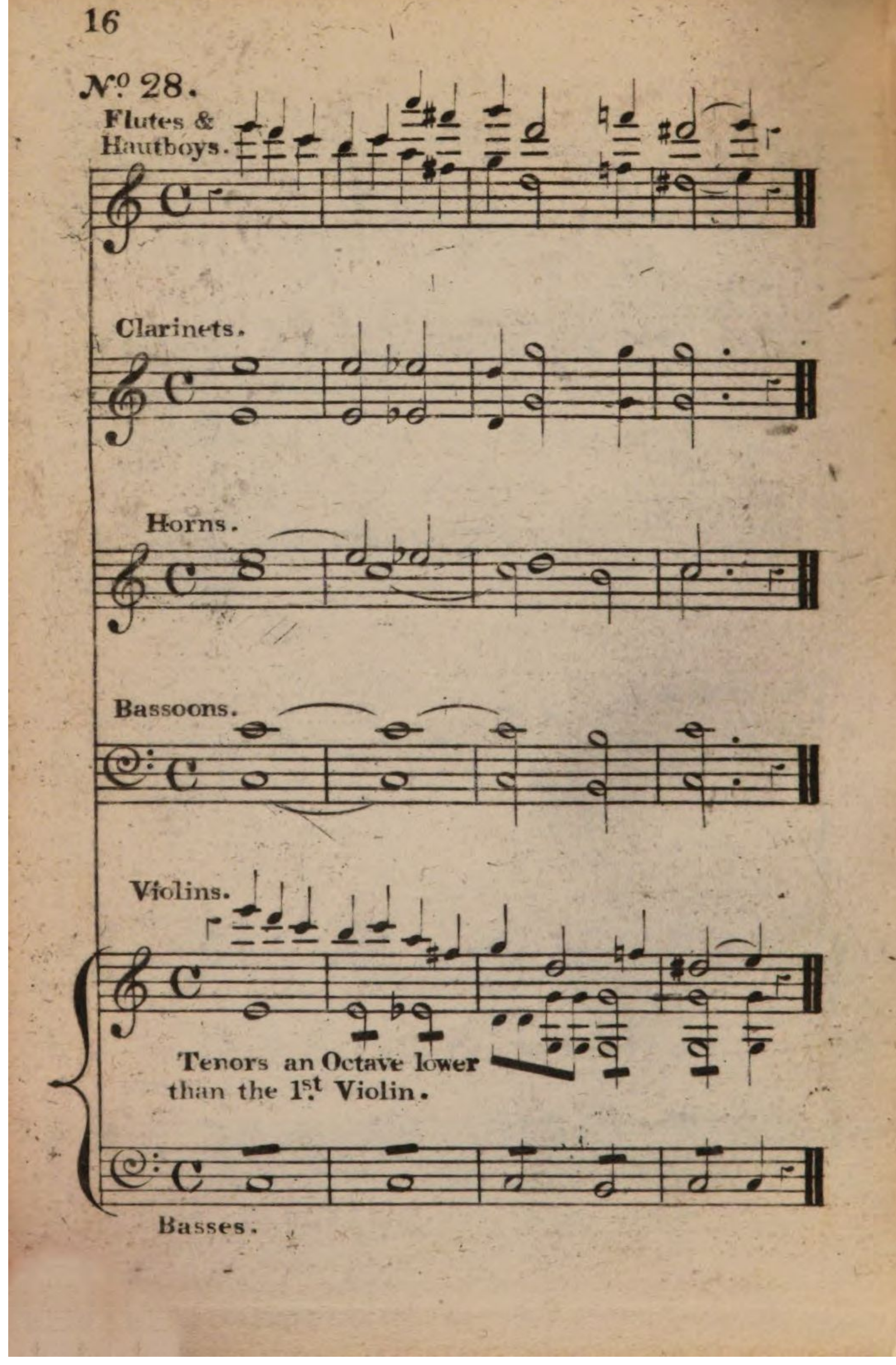


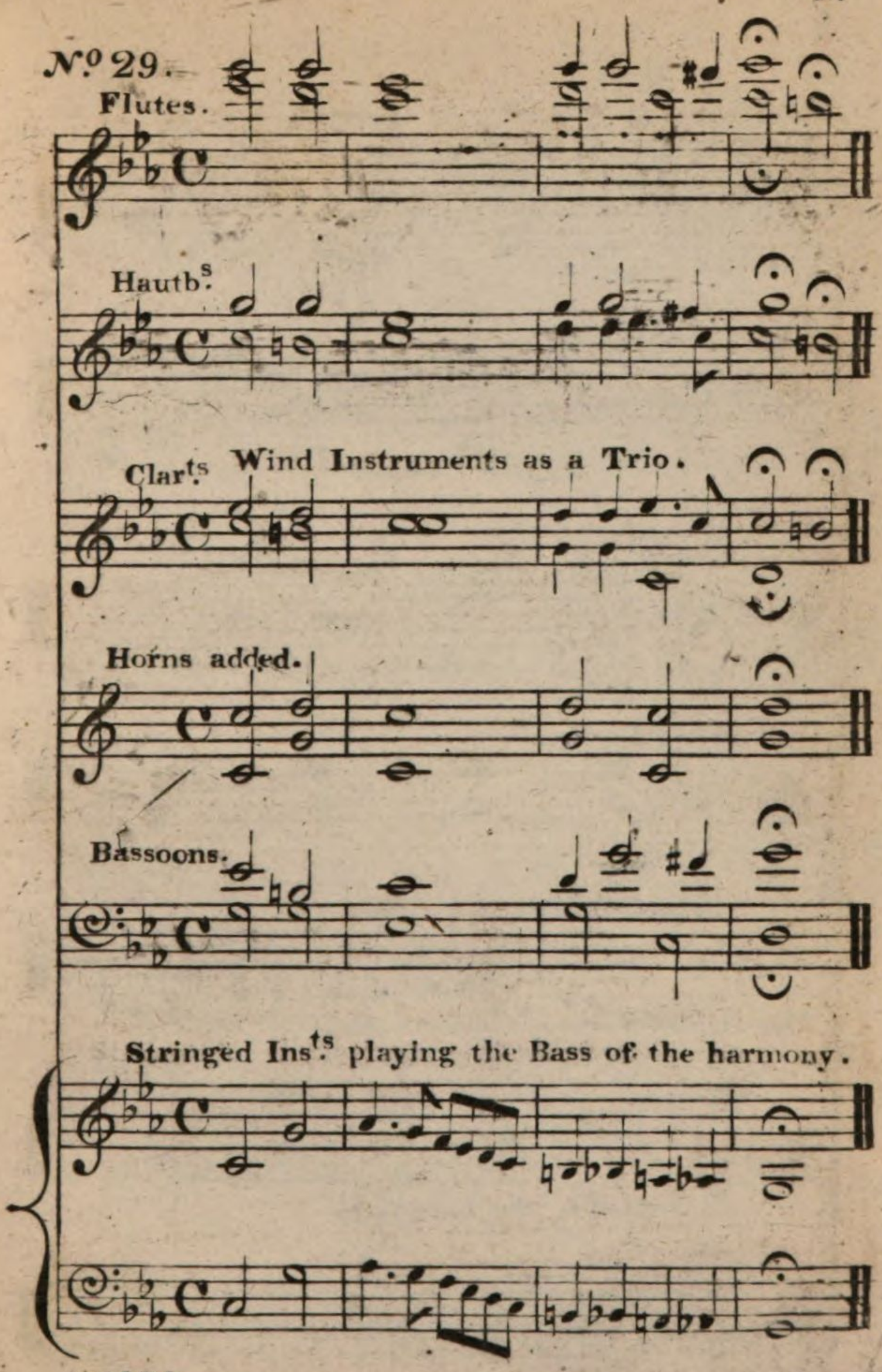
Nº 25.

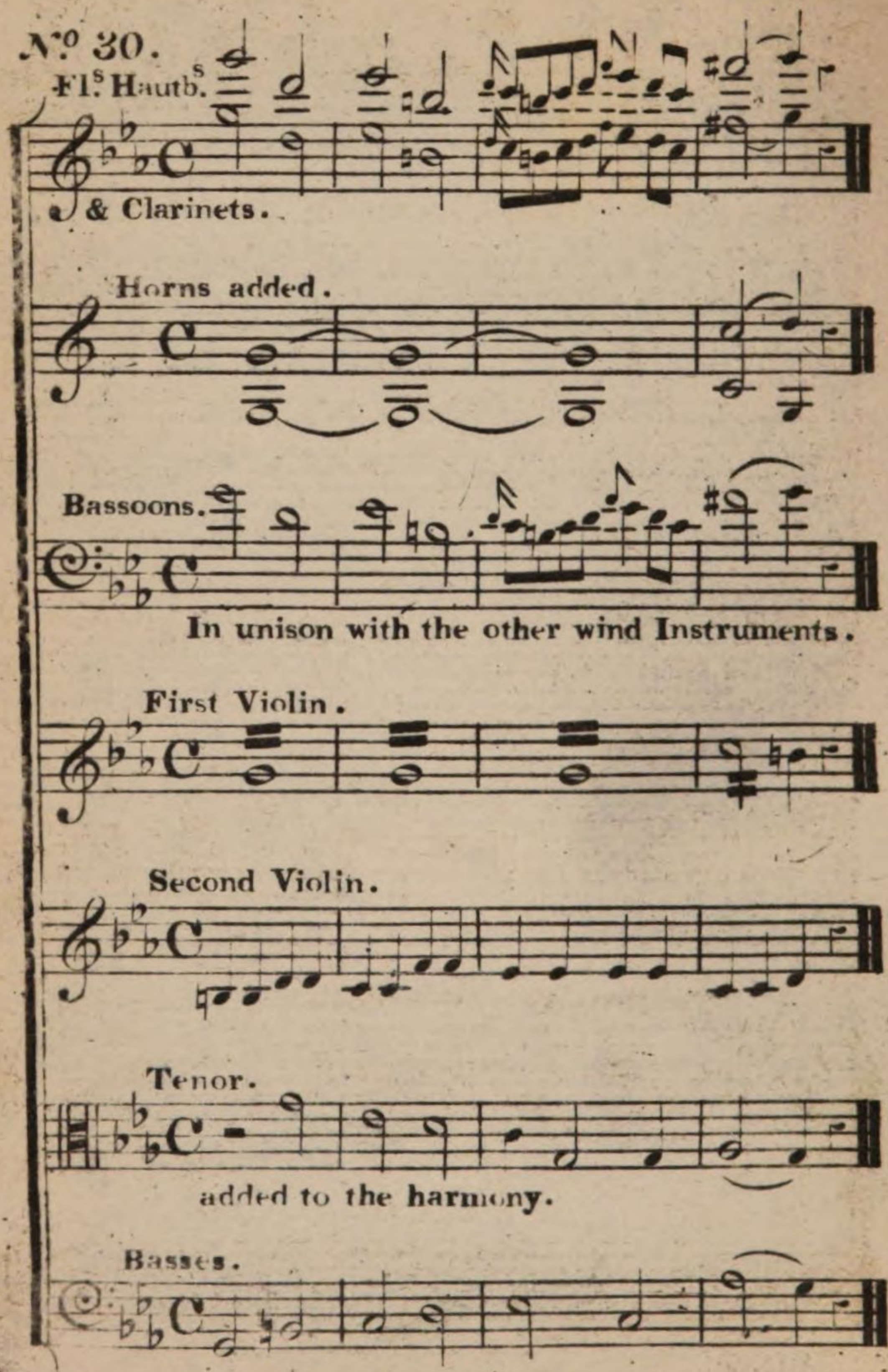



No. 26.
Flutes & Hautboys.
Hautboys an Octave lower than the Flutes.
Clar.ts
Cl.ts doubling the Bassoons as frequently occurs.
Horns.
Bassoons.
Violins.
Tenors an Octave lower than the Violins or an Octave higher than the Violoncellos.
Basses.


N.º 27.
Flutes.
Wind Instruments in unison.
Hautb.s &
Clarinets.
Extended position of Wind Instruments.
Horns.
Bassoons.
2 Violin parts.
Tenors in Octaves to the Bass.

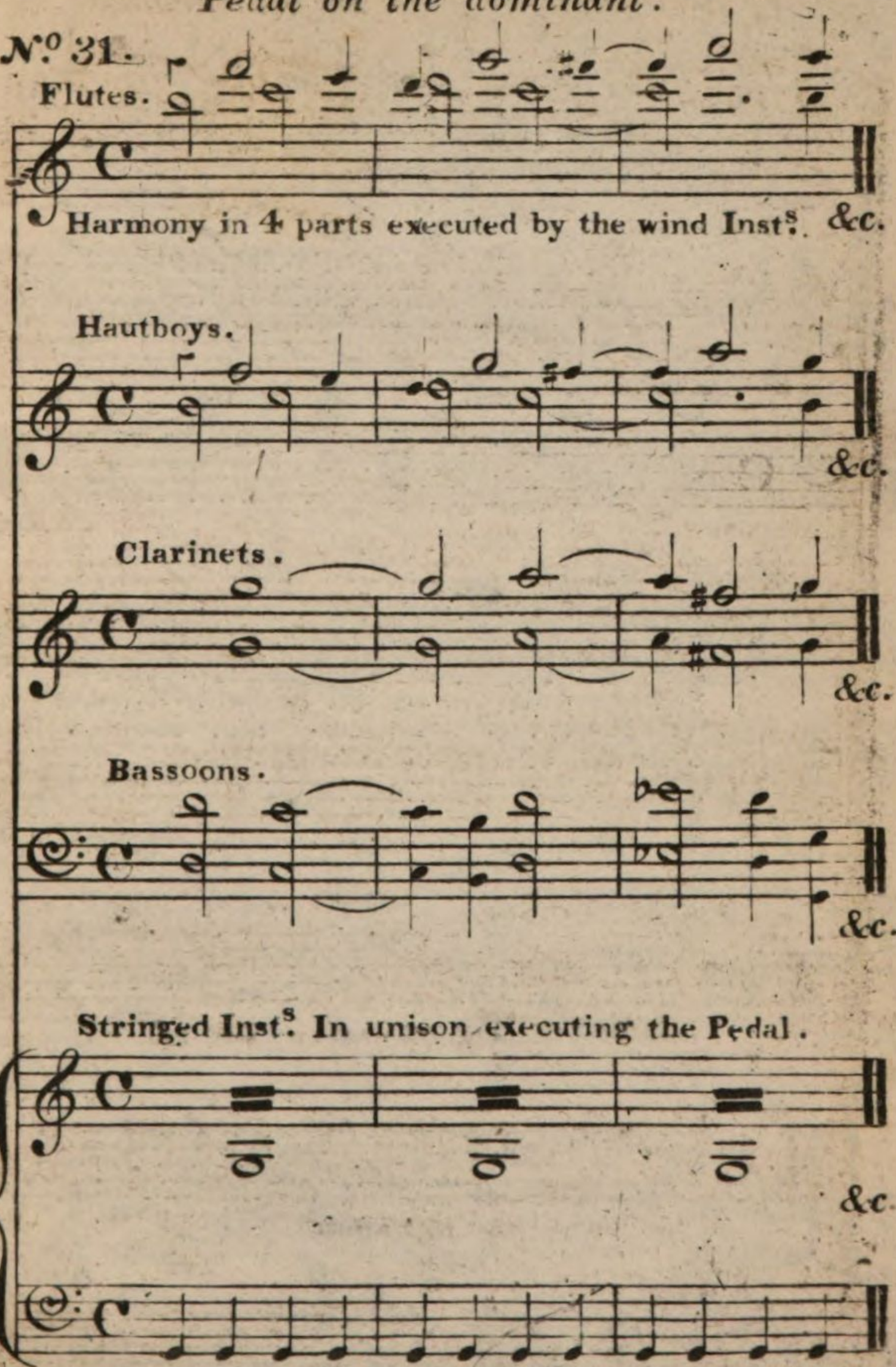

Nº 28.
Flutes & Hautboys.
Clarinets.
Horns.
Bassoons.
Violins.
Tenors an Octave lower than the 1st Violin.
Basses.


N.º 29.
Flutes.
Hautb.s
Clar.ts Wind Instruments as a Trio.
Horns added.
Bassoons.
Stringed Ins.ts playing the Bass of the harmony.

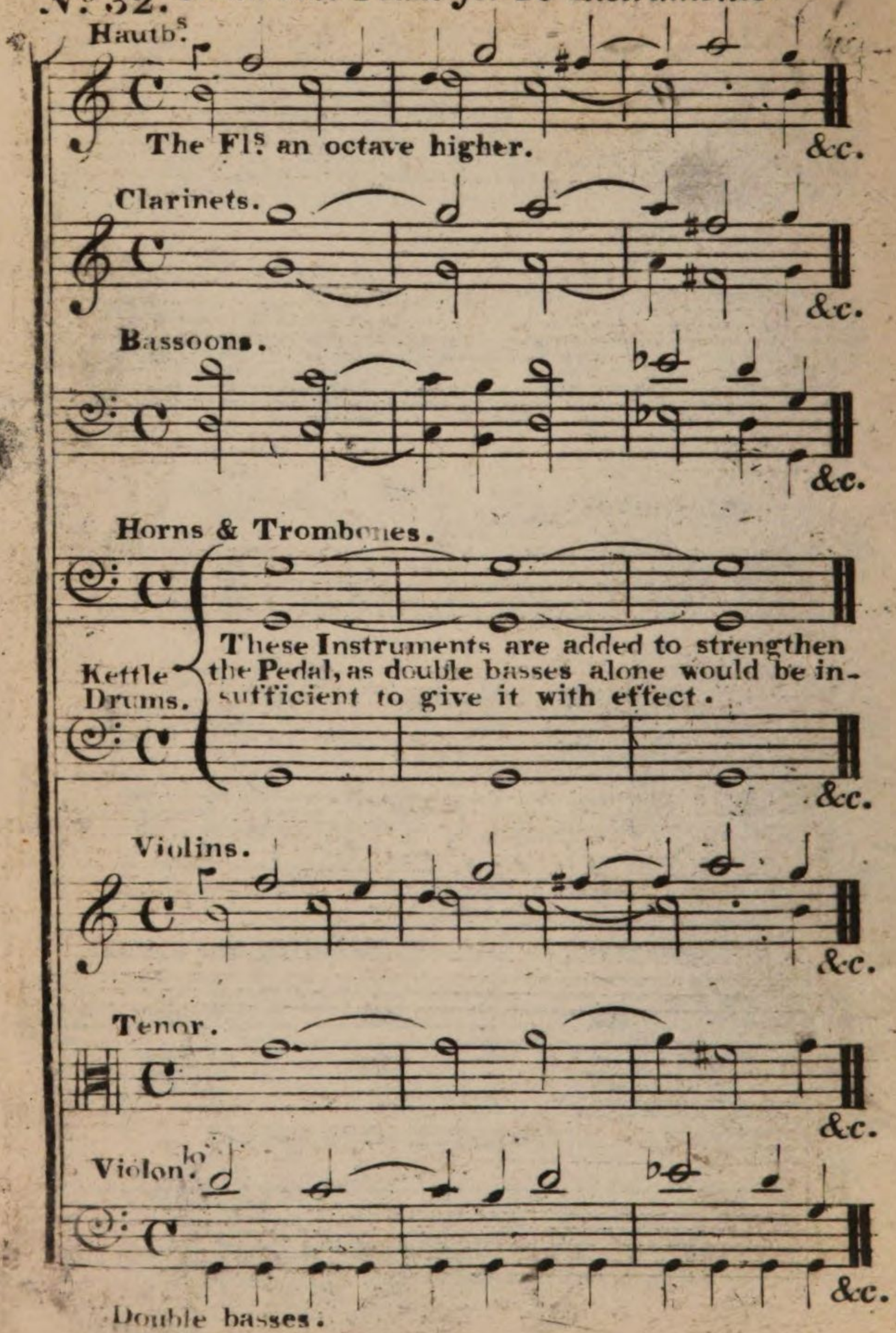

No. 30.
Fl.s Hautb.s
& Clarinets.
Horns added.
Bassoons.
In unison with the other wind Instruments.
First Violin.
Second Violin.
Tenor.
added to the harmony.
Basses.

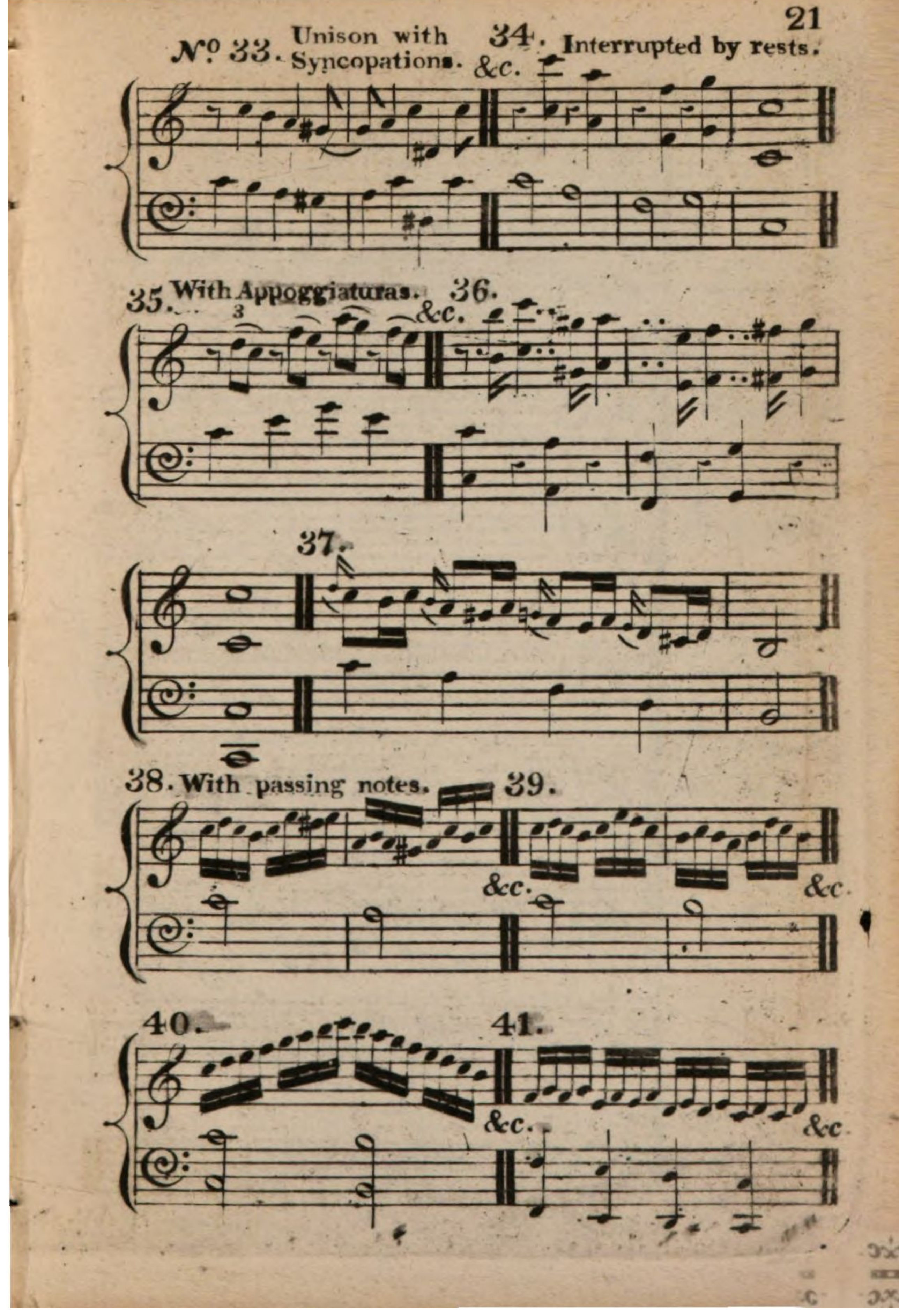
Pedal on the dominant.

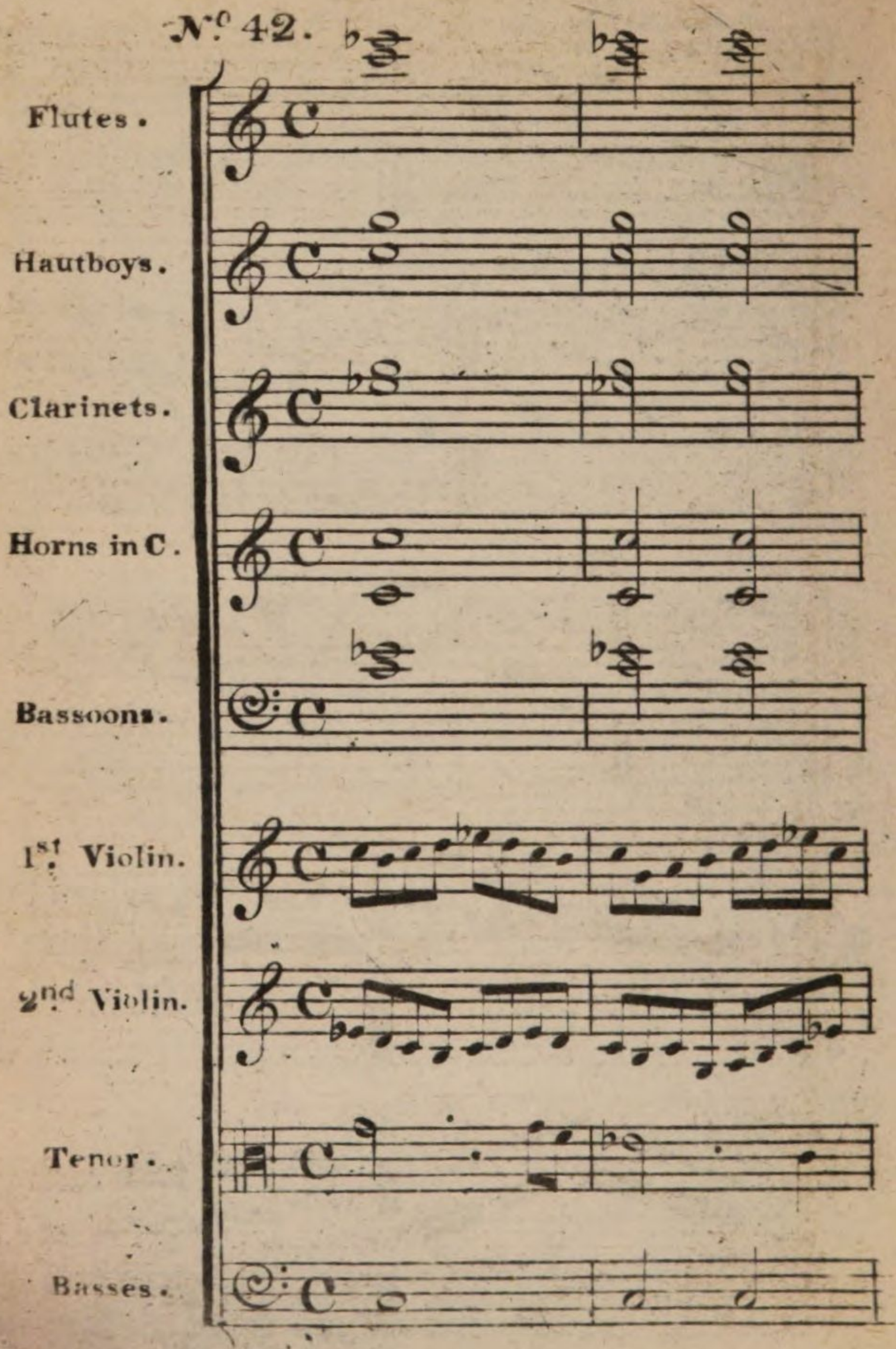
N.º 31.

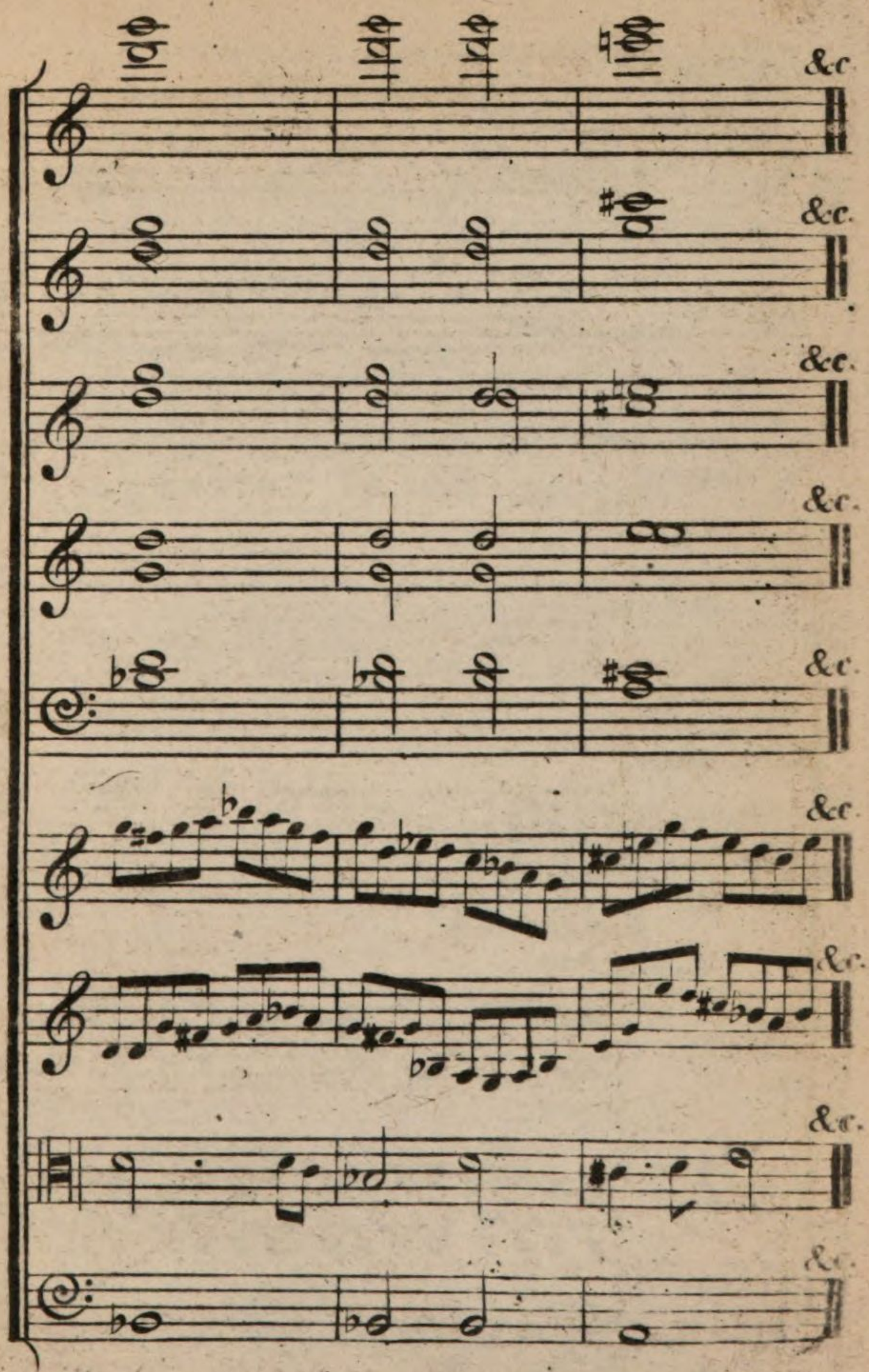


No. 32. *Dominant Pedal for 20 Instruments.*

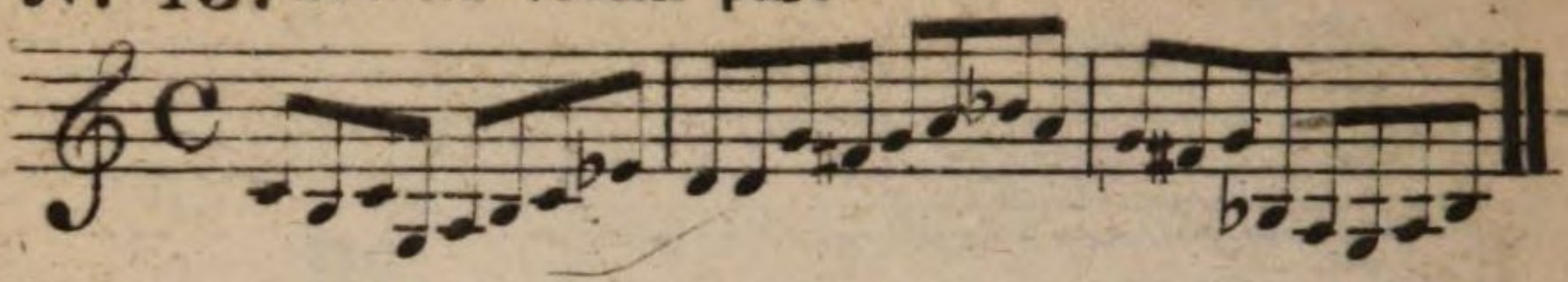



Nº 33. Unison with Syncopations.
34. Interrupted by rests.
&c.
35. With Appoggiaturas.
36.
&c.
37.
38. With passing notes.
39.
&c.
&c.
40.
41.
&c.
&c

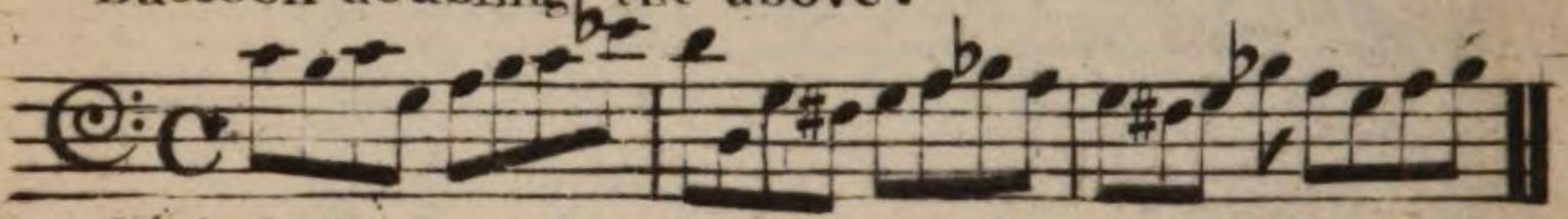

N.º 42.
Flutes.
Hautboys.
Clarinets.
Horns in C.
Bassoons.
1st Violin.
2nd Violin.
Tenor.
Basses.


&c.
&c.
&c.
&c.
&c.
&c.
&c.
&c.
&c.

N.º 43. Second Violin part.



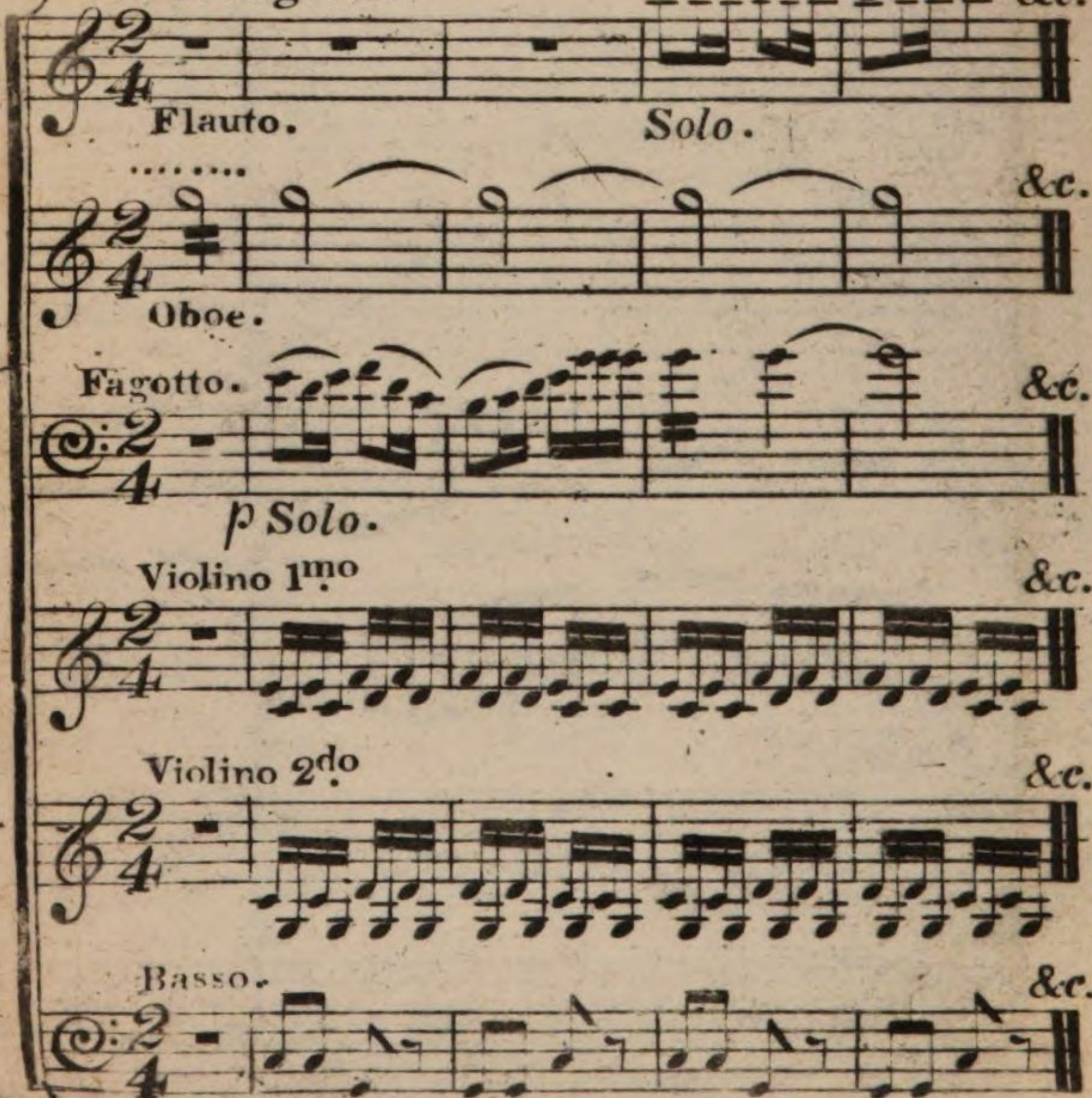
Bassoon doubling the above.



Strictly in the unison. an octave lower.. in the unison.

Wind Ins.ts accomp.d by Stringed Ins.ts (Beethoven.)

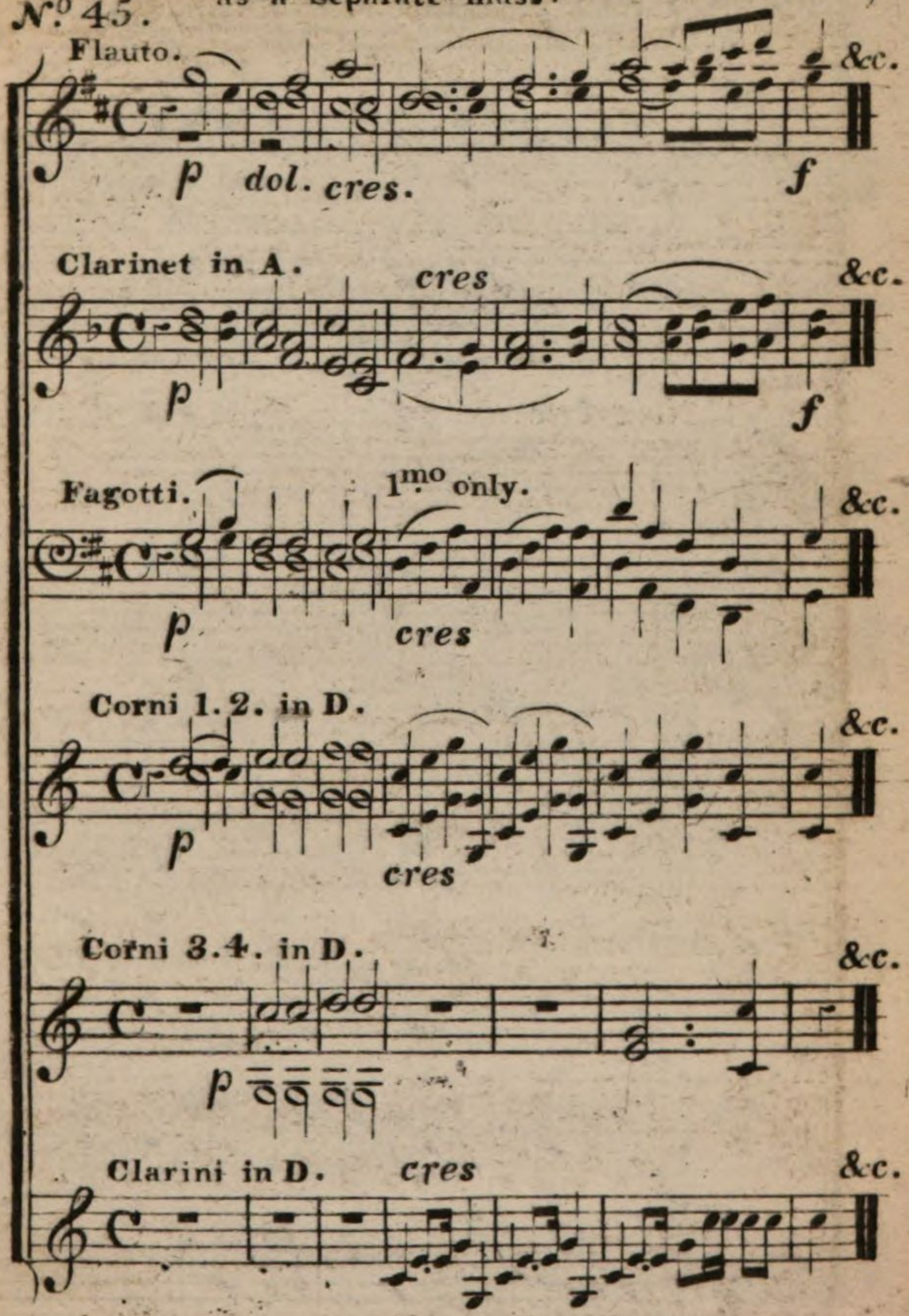
N.º 44. *Allegretto.* **SOLO.** &c.



Fragment for Wind Inst.s
as a Separate mass.

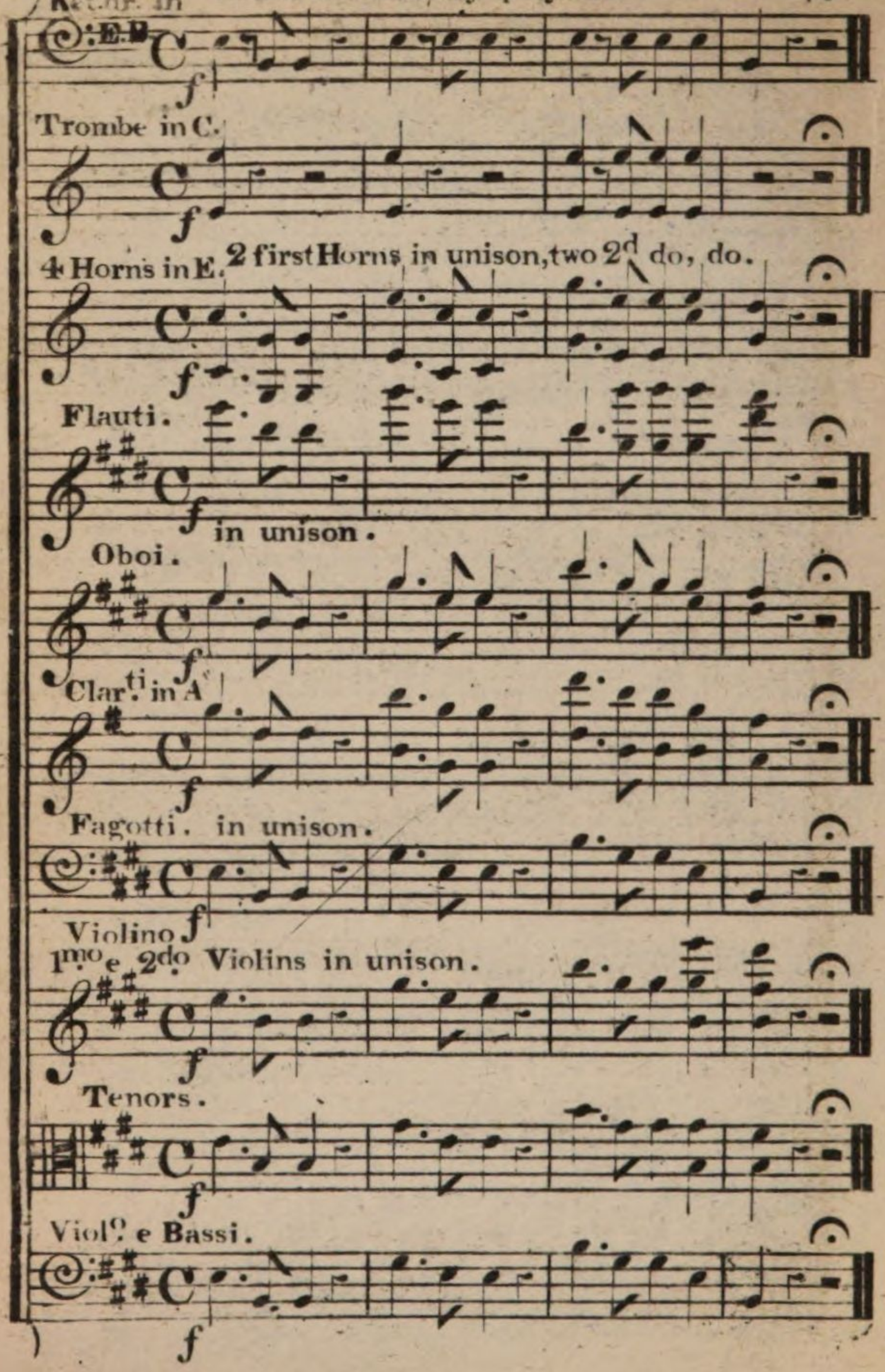
(Beethoven.)

N.o 45.



Unisoni passage for 21 Instⁿ.

N.º 46. Timpani, or Kettdrs. in Notes as actually played. (Beethoven.)



N.º 47. *Minuetto.* (Mozart.)

Vio.n 1.mo

f

2 Part harmony for both masses.

Vio.n 2.do

f

Viola.

Oboe.

f

Fagotti.

f

Corni in C.

f

Clarini in C.

f

Timpani C.G.

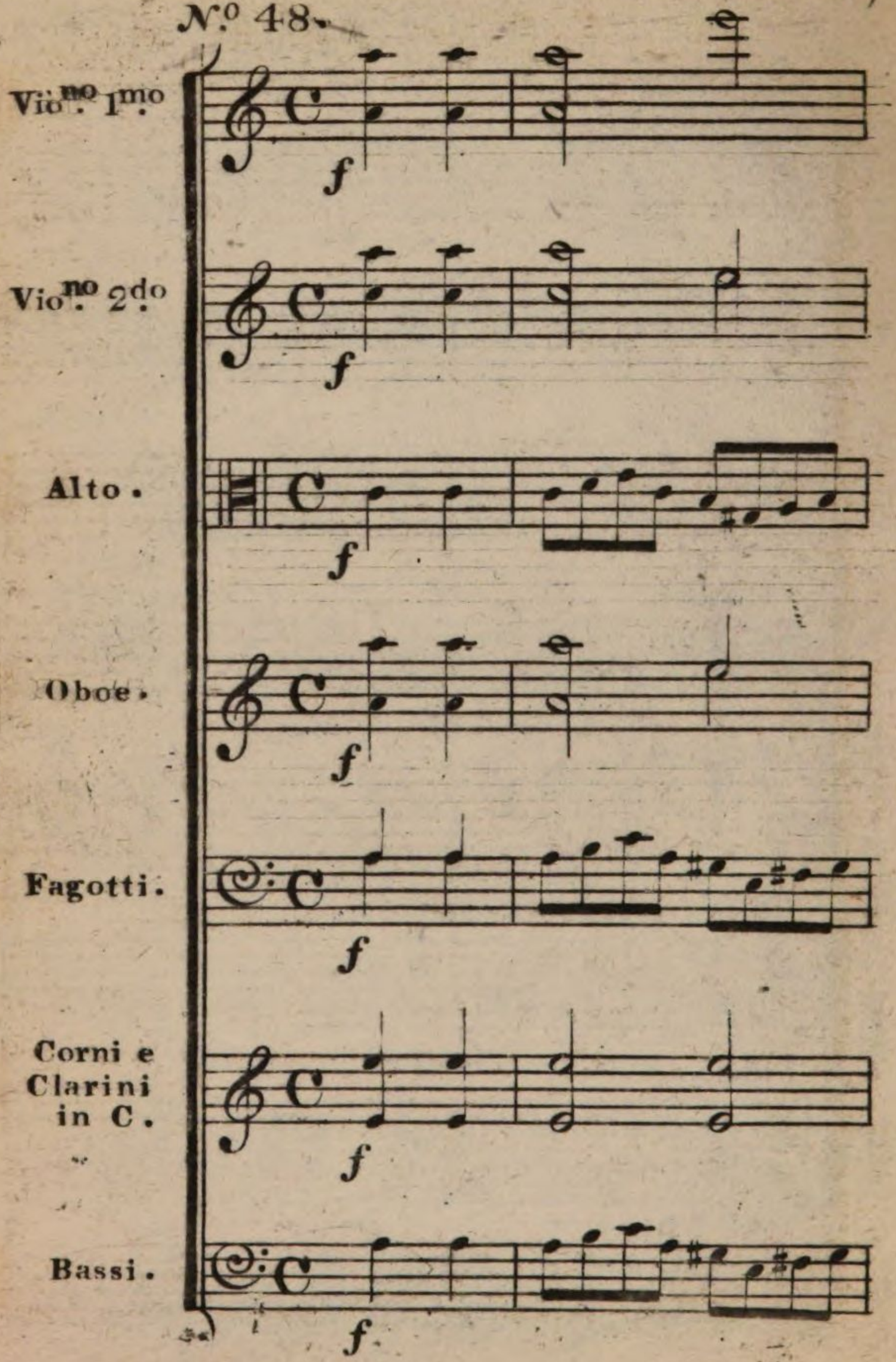
f

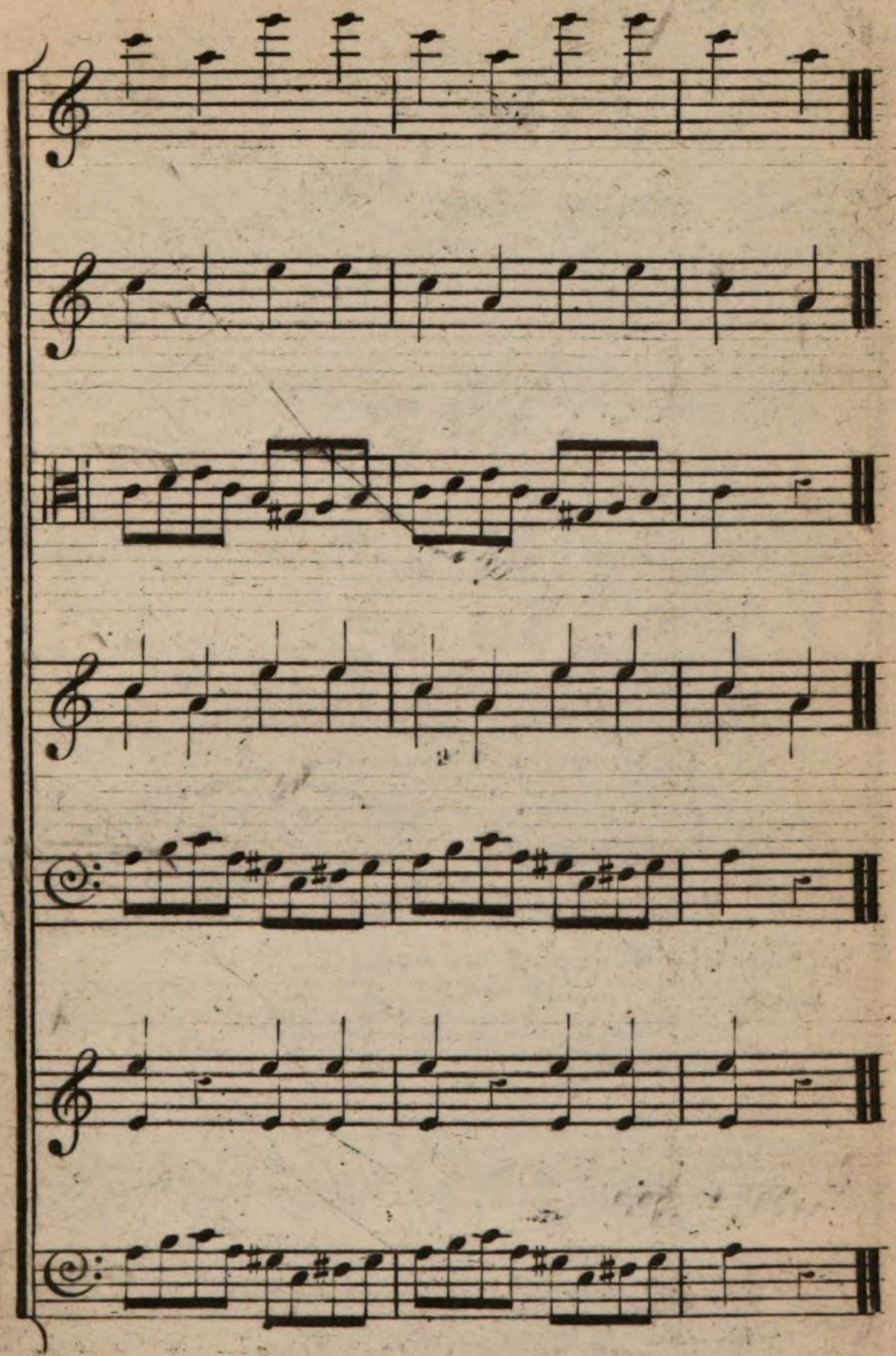
Viol.º e Bassi.

f

3 Part harmony in both masses. (Mozart.)

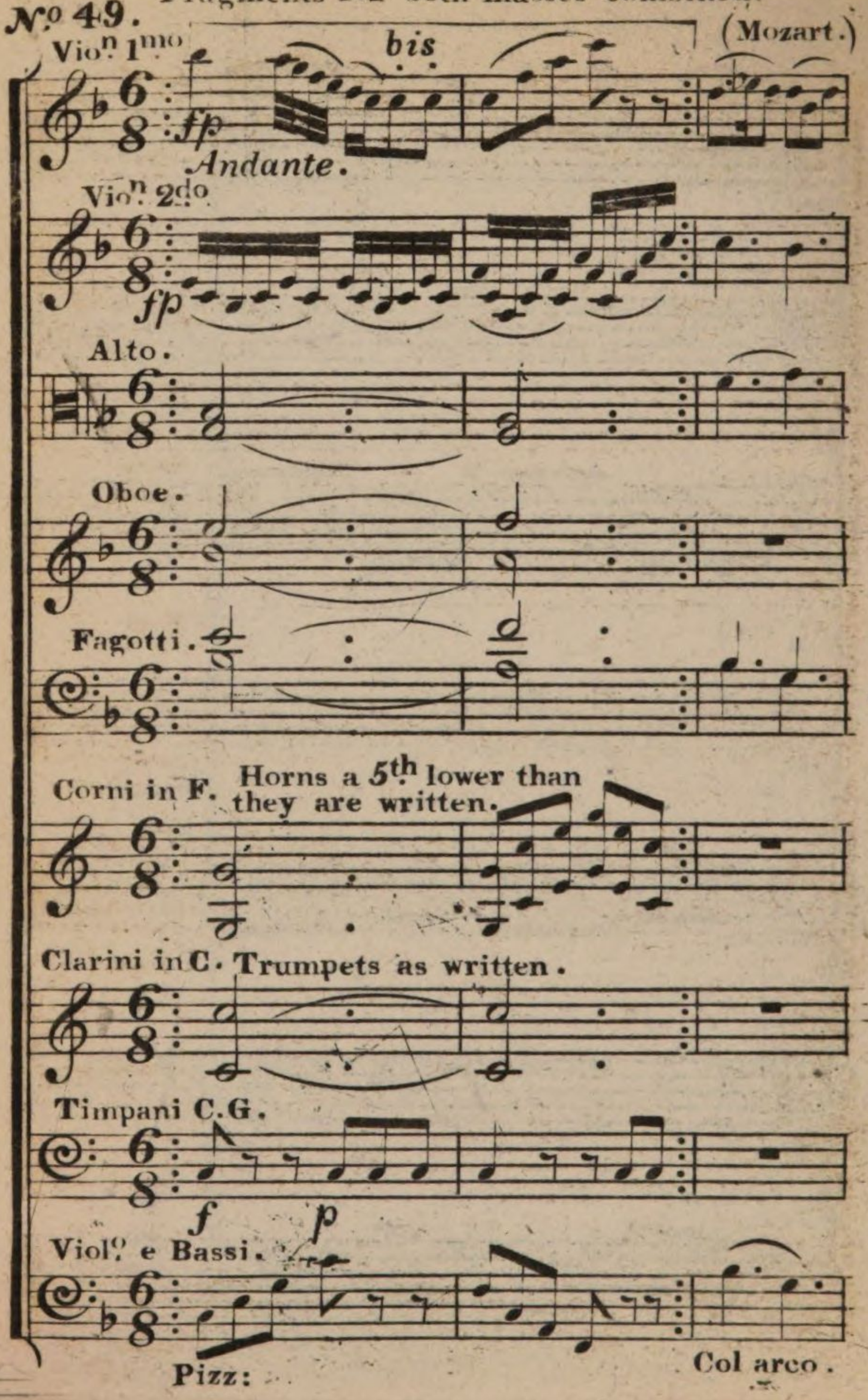
N.º 48.

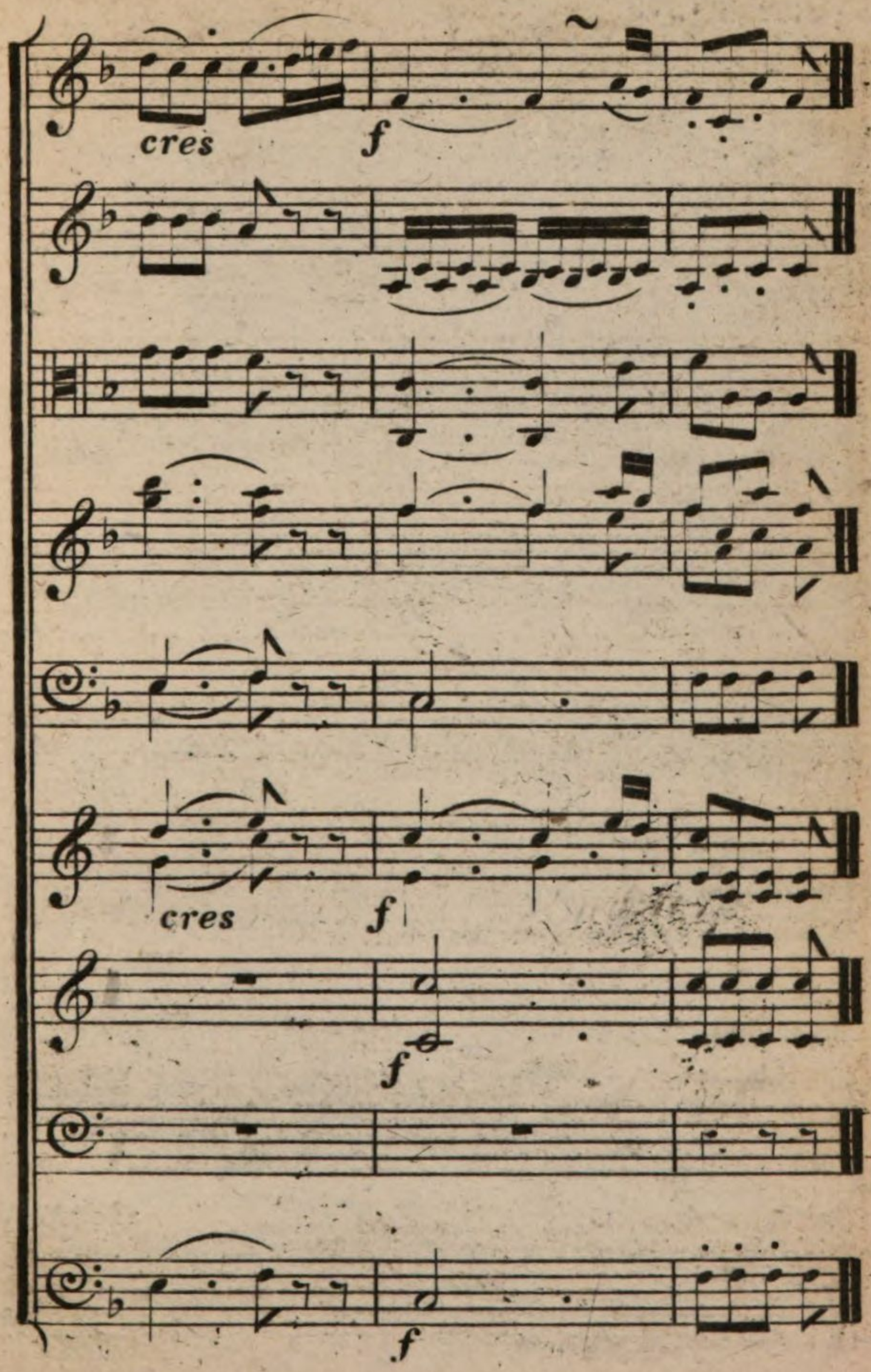


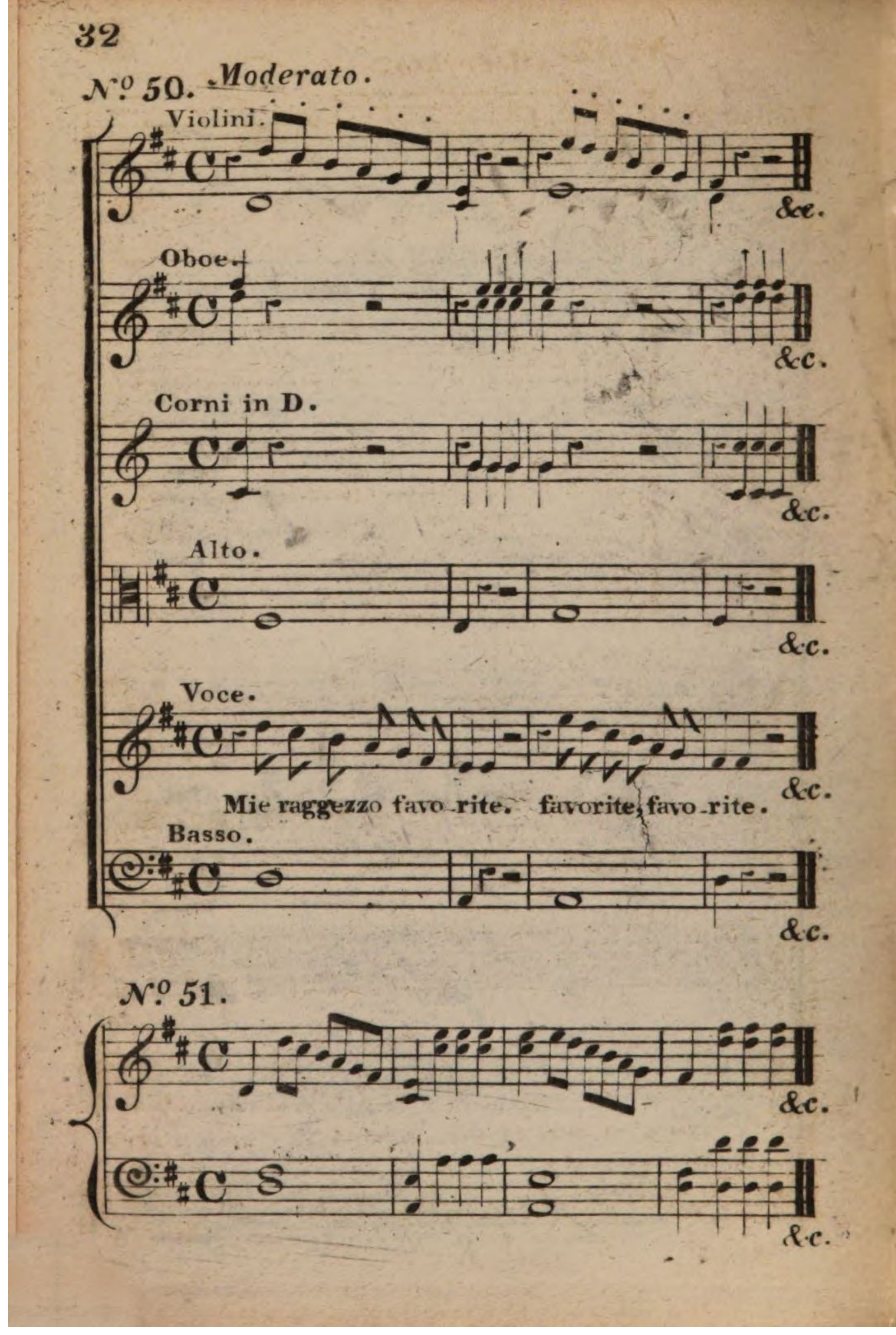


Fragments for both masses combined.

No. 49.




cres
f
cres
f
f
f


N.º 50. Moderato.
Violini.
&c.
Oboe.
&c.
Corni in D.
&c.
Alto.
&c.
Voce.
Mie raggezzo favo-rite. favorite, favo-rite.
&c.
Basso.
&c.
N.º 51.
&c.
&c.

Nº 52. *Moderato.*

Violino 1mo

Violino 2do

Alto.

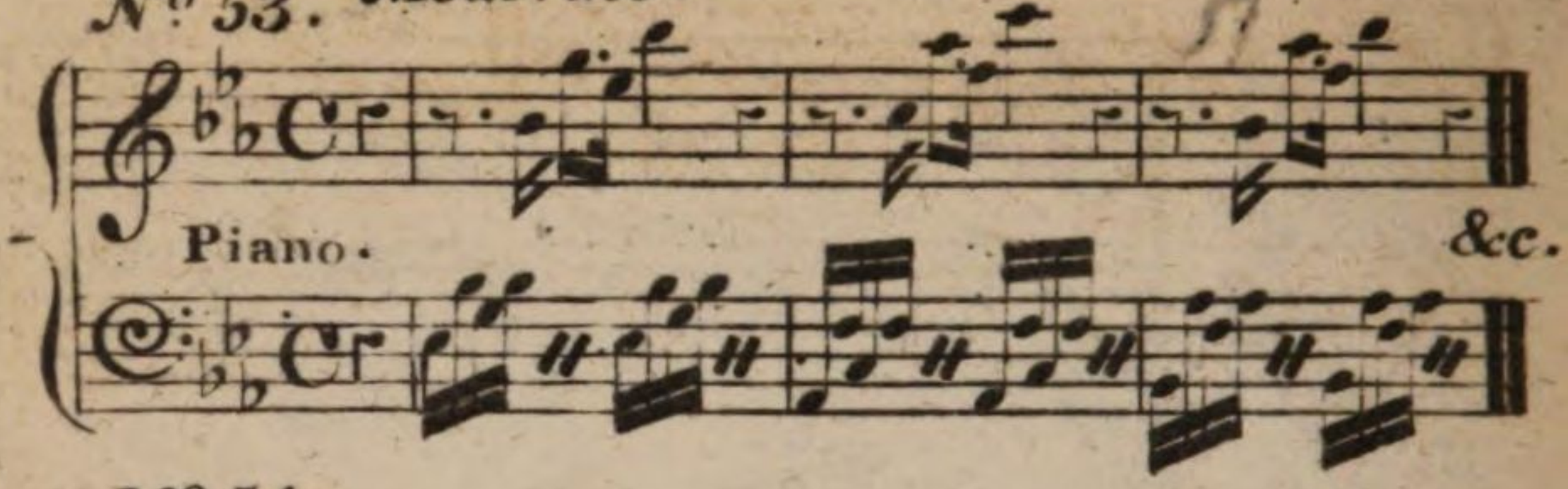
Voce.

Ca_ro og_get___to del mio a_

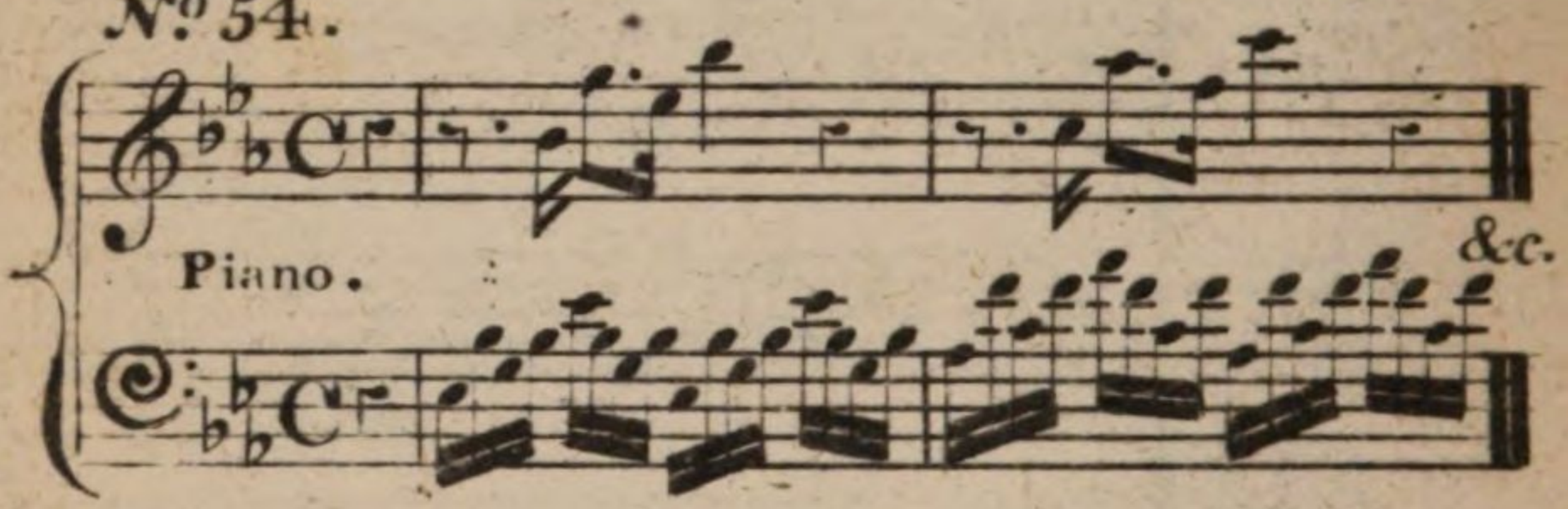
Basso.

__mo___re non te_me__te fa__te co___re.

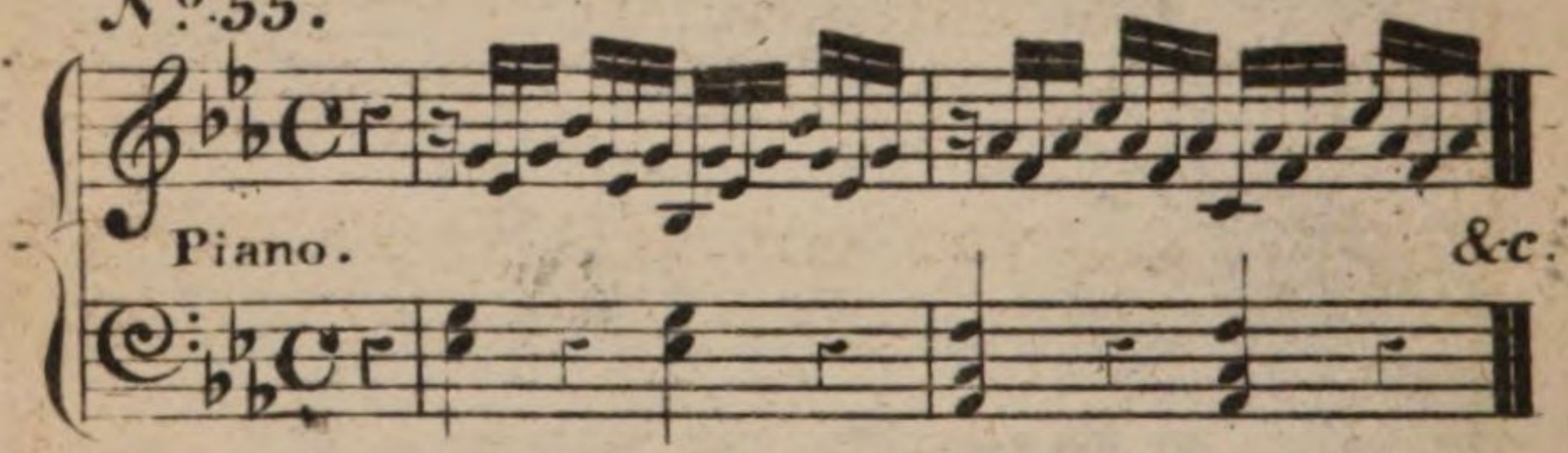
No. 53. *Moderato.*



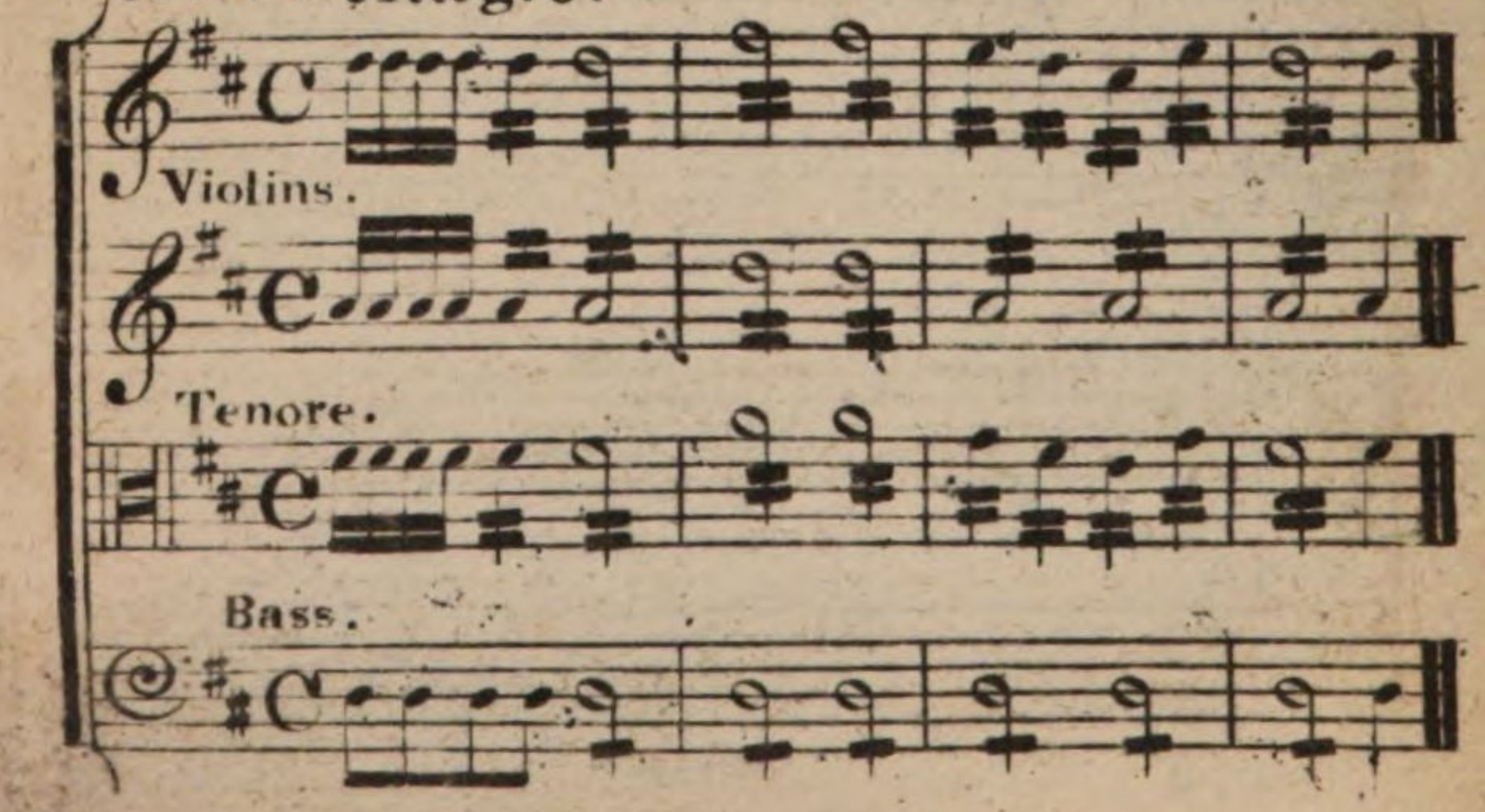
No. 54.

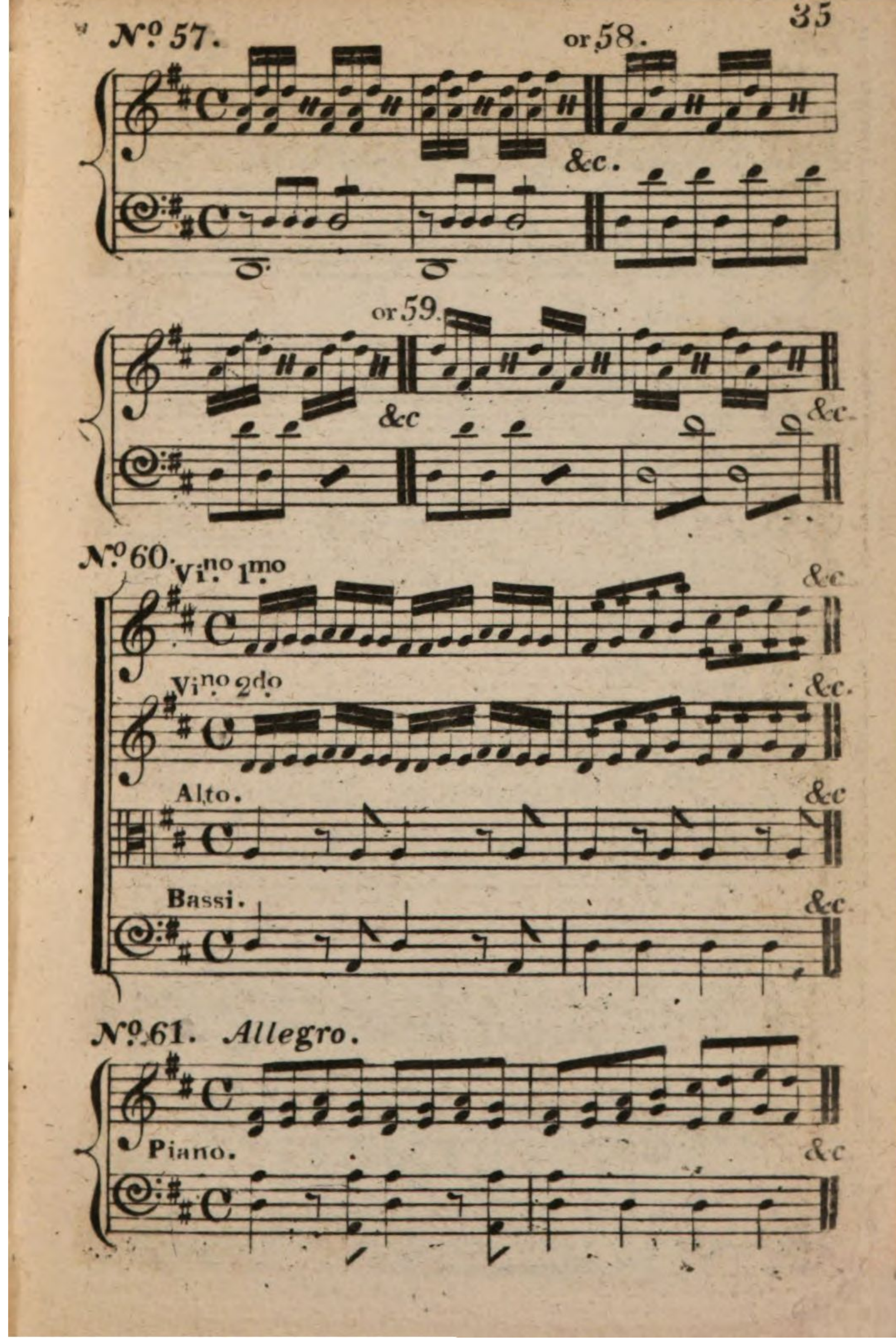


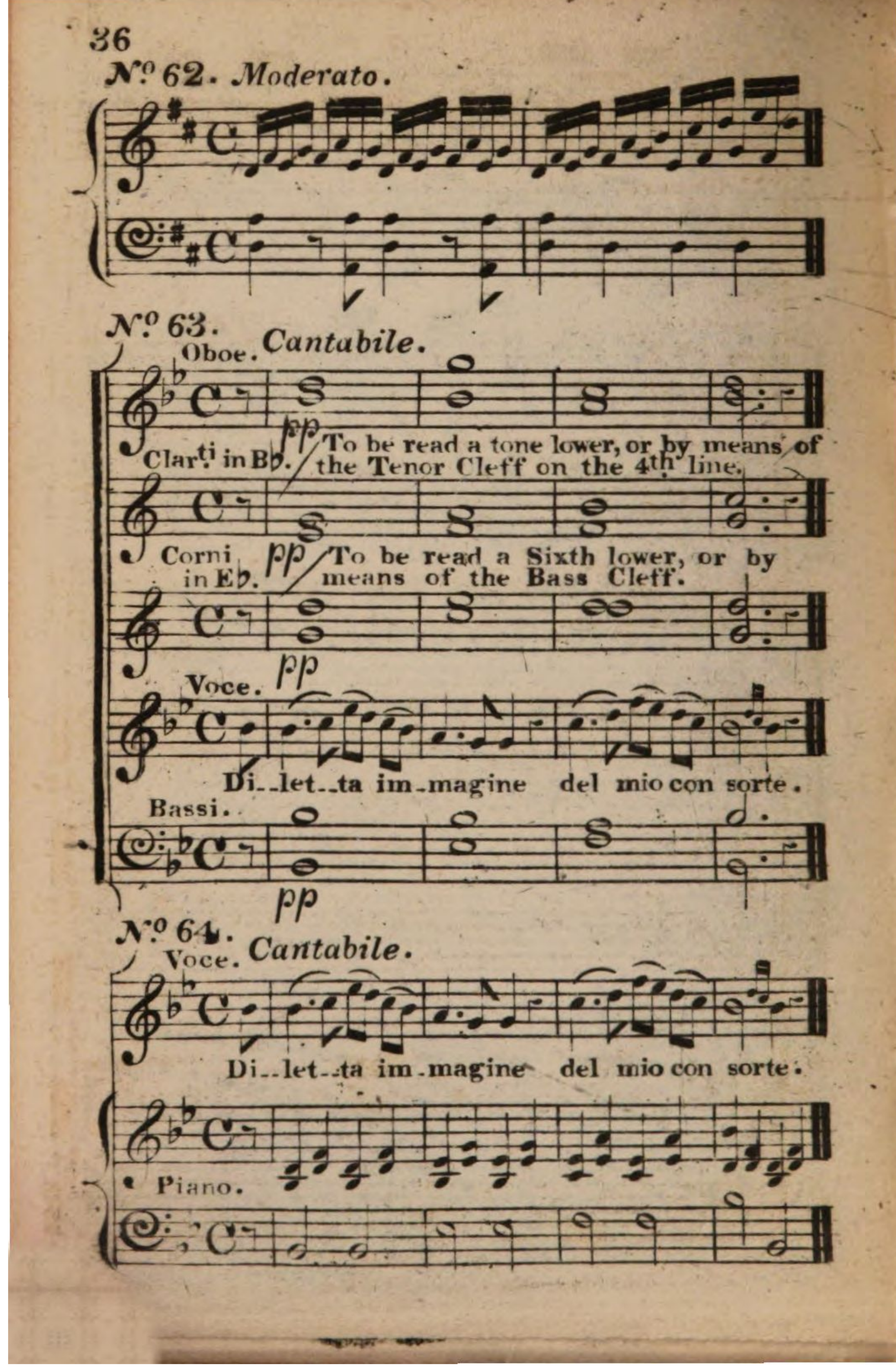
No. 55.

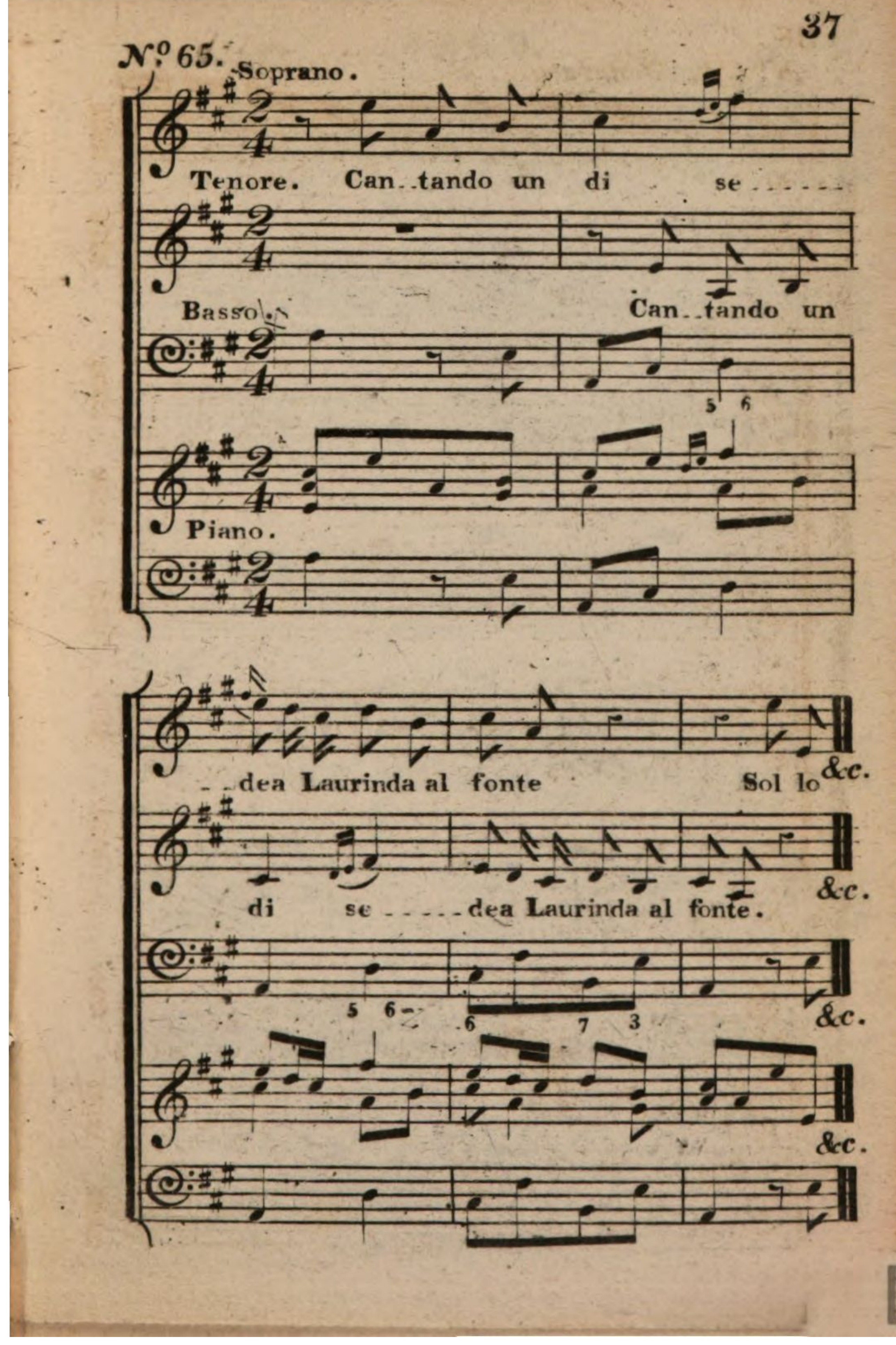


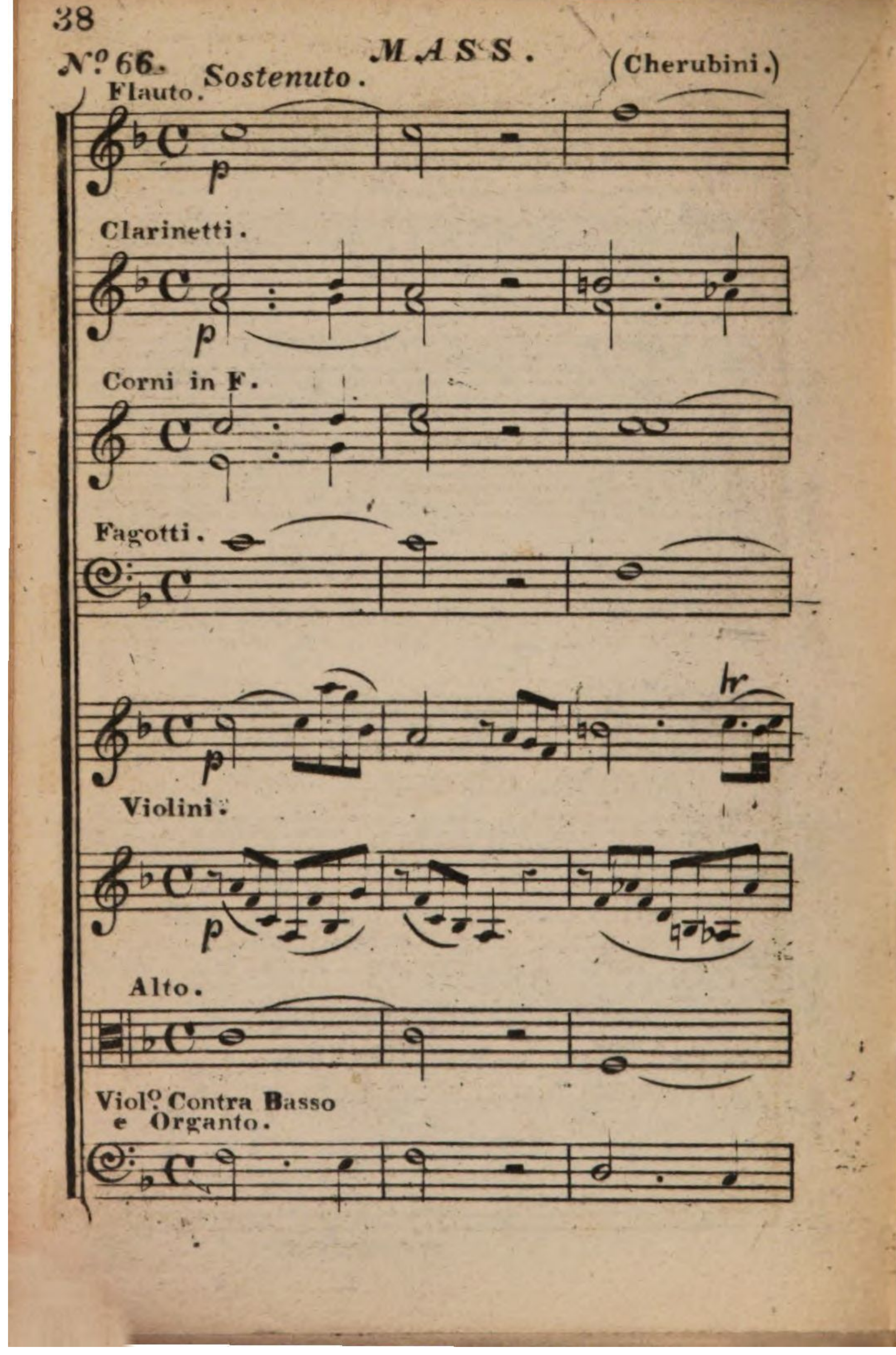
No. 56. *Allegro.*

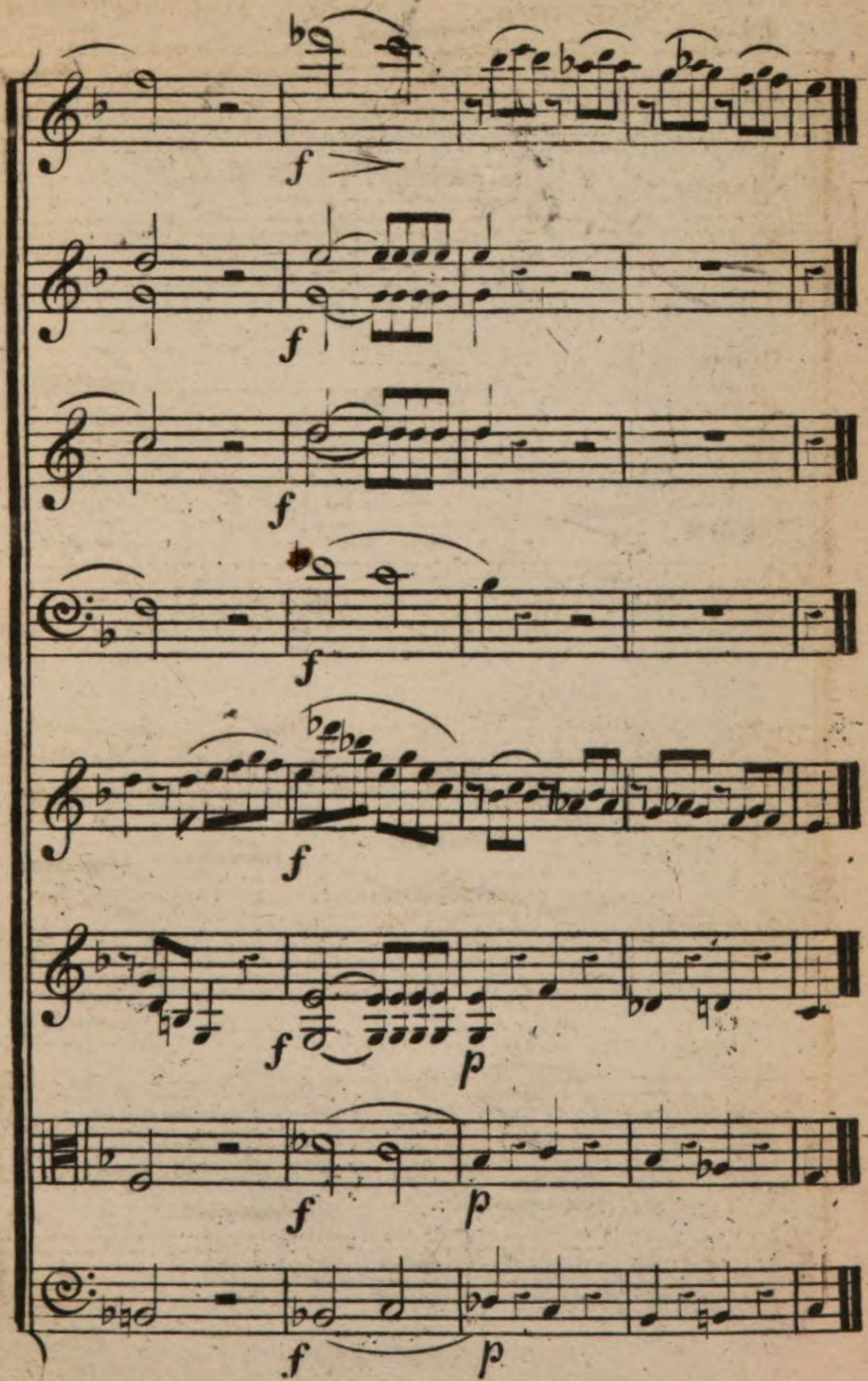



Nº 57.
or 58.
&c.
or 59.
&c
&c.
Nº 60.
Viº 1mo
&c.
Viº 2do
&c.
Alto.
&c
Bassi.
&c.
Nº 61. Allegro.
Piano.
&c


Nº 62. Moderato.
Nº 63. Cantabile.
Oboe.
Clar.ti in B♭.
pp
To be read a tone lower, or by means of the Tenor Cleff on the 4th line.
Corni in E♭.
pp
To be read a Sixth lower, or by means of the Bass Cleff.
pp
Voce.
Di--let--ta im-magine del mio con sorte.
Bassi.
pp
Nº 64. Cantabile.
Voce.
Di--let--ta im-magine del mio con sorte.
Piano.


Nº 65.
Soprano.
Tenore. Can..tando un di se.....
Basso.
Can..tando un
Piano.
..dea Laurinda al fonte
Sol lo
&c.
di se.....dea Laurinda al fonte.
&c.
&c.
&c.


Nº 66. MASS. (Cherubini.)
Sostenuto.
Flauto.
p
Clarinetti.
p
Corni in F.
Fagotti.
tr
Violini.
p
Alto.
Violº Contra Basso
e Organto.


f
f
f
f
f
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p
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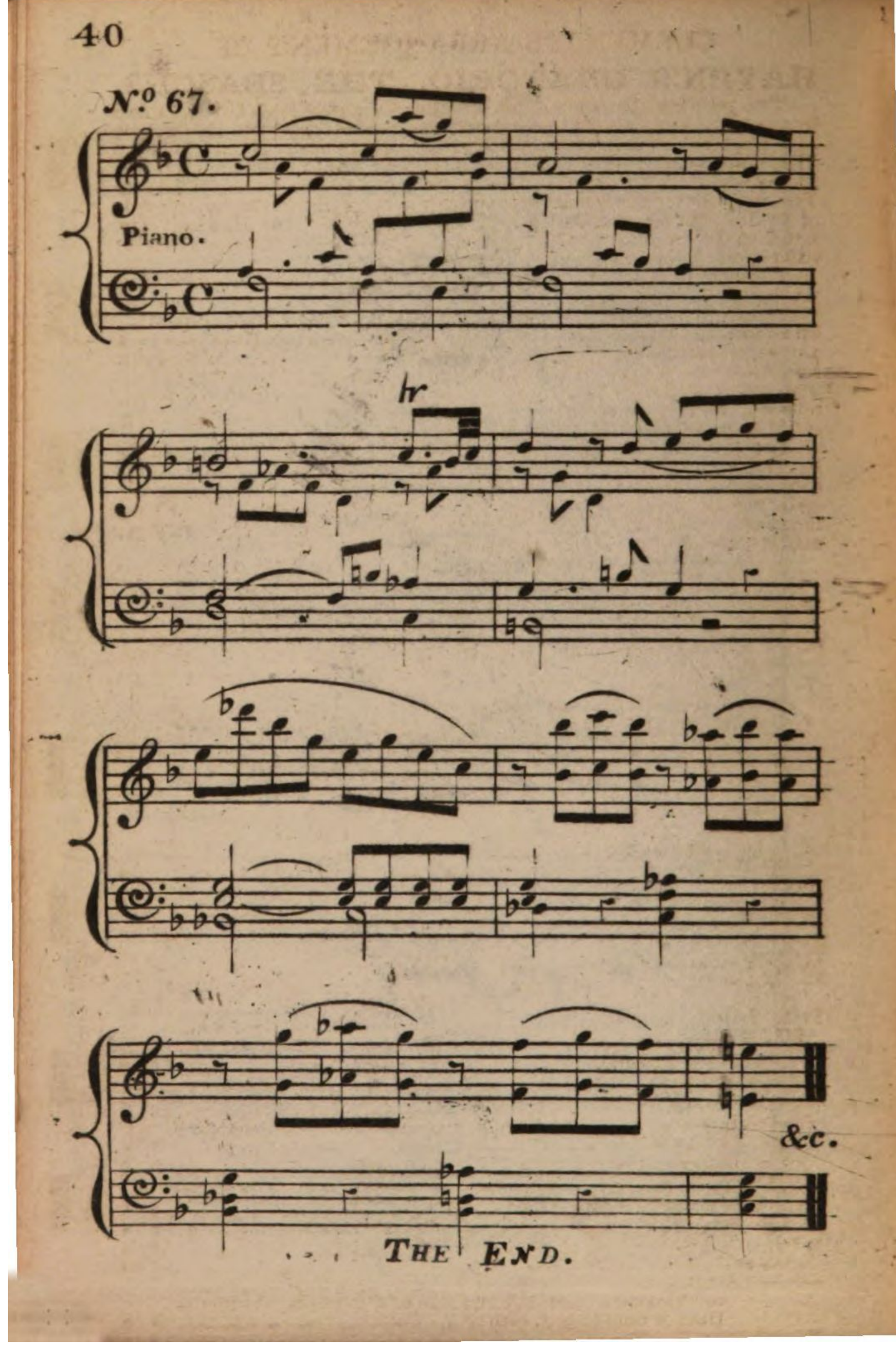
f
p


N.º 67.
Piano.
tr
&c.
THE END.

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Two years after his composition of "The Creation," HAYDN, animated by success, and encouraged by his friend Van Swieten, composed the Oratorio of "The Seasons," taking for the text of his work the poetry of our Thomson. The music certainly contains less sentiment than The Creation; but then the subject admits of those sallies of gaiety and joy which the former precluded. The *Seasons* would be the finest production in the world, in the oratorio style of writing, but for the existence of *The Creation* and *The Messiah*. The music of *The Seasons* is less sublime; but it, nevertheless, surpasses its elder sister in one point; namely, its quartets.

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3.	Laborious man -	Recit.
	Be propitious -	Trio and Chorus
4.	Our fervent prayers -	Recit.
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5.	God of light - -	Finale

	SUMMER.	
6.	Her face, in dewy veil	Recit.
	From out the fold -	Air
7.	Behold, on high -	Quartet
	Hail! oh, glorious sun	Chorus
8.	'Tis noon - - -	Recit.
	Distressful Nature -	Air
9.	Oh, how pleasing -	Air
10.	Hark! the deep -	Chorus
11.	Now cease the conflicts	Trio
12.	To rest, away - -	Finale

No.	AUTUMN.	
12.	Whate'er the blossomed	Recit.
	Thus Nature, ever kind	Quartet
13.	Ye swains, now hasten	Recit.
	Ye gay and painted fair	Duet
14.	Lo! where the plenteous	Recit
	Behold along the dewy	Air
15.	Now sounds the fife -	Duet
	Hail! all hail! to the vine	Finale

	WINTER.	
16.	The traveller stands perplexd	
	And now revived -	Air
17.	As he draws nigh -	Recit.
	Let the wheel move gaily	Quartet
18.	The evening's task -	Recit.
	A wealthy lord	Air and Chorus
19.	Now, from the east -	Recit.
	In this, O vain, misguided	Air
20.	Alone it stands -	Recit.
	Then comes the dawn,—and	
	But who shall dare -	Finale

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